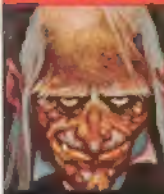


**WARREN
MAGAZINE**



**CREEPY
#93**

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CREEPY

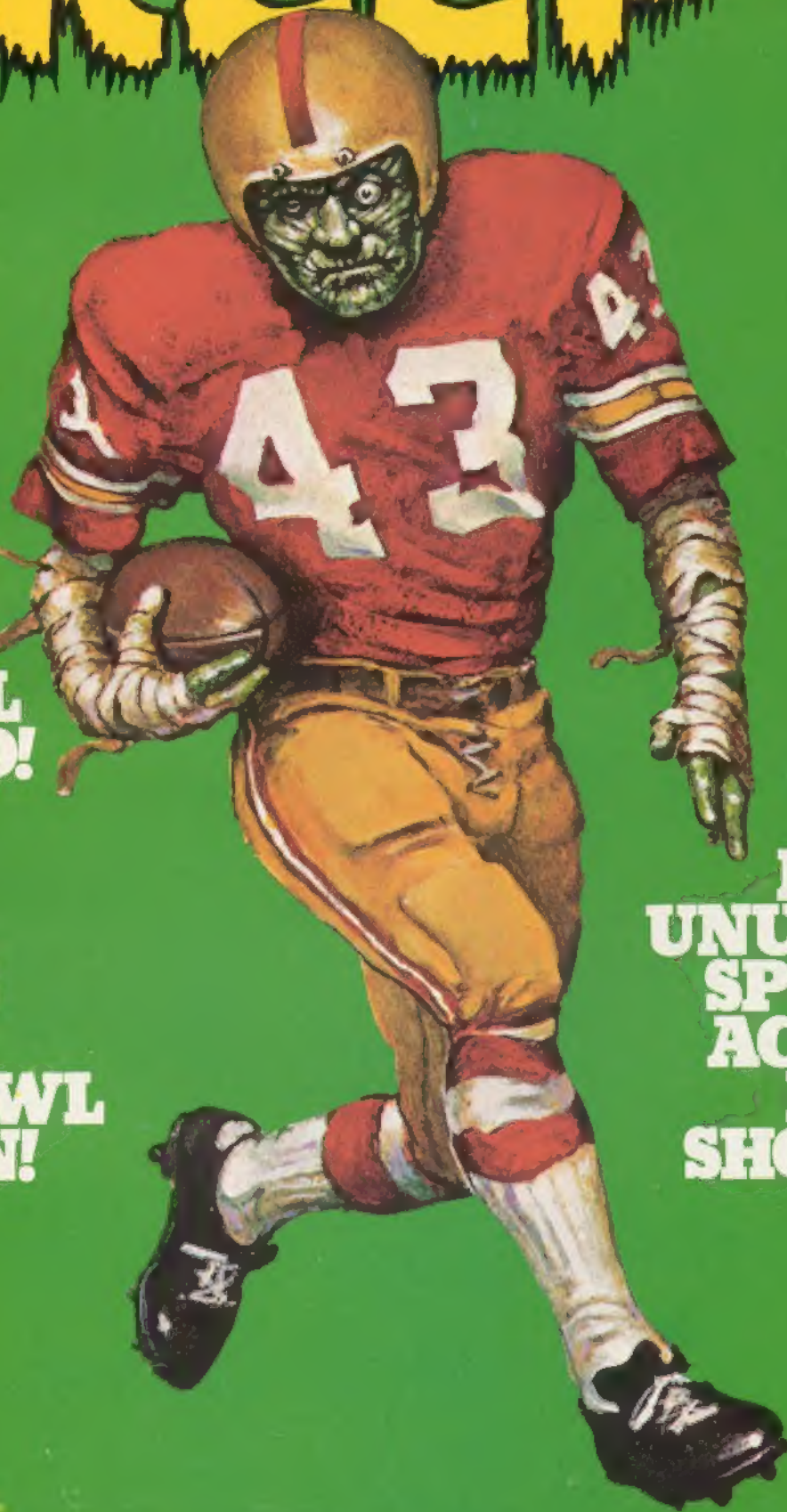
NOV. 1977

**MURDER
ON THE
HOCKEY
RINK!**

**ALIENS
INVADE
THE
BASEBALL
DIAMOND!**

**THE
MUMMY
RETURNS
TO THE
SUPERBOWL
GRIDIRON!**

**THE
MOST
UNUSUAL
SPORTS
ACTION
EVER
SHOWN!**



NOW...BIG BRILLIANT FULL-COLOR COMIX INTERNATIONAL NO.5! ILLUSTRATED HORROR IN A HIGH QUALITY FORMAT!

WARREN MAGAZINE
COMIX
#5

comix international

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"Bowser" was a cute little pet. . . dog? No sir, Bowser ate dogs for snacks and he ate lots of other things as well. A shaggy "Thing" story drawn by the amazing Rich Corben. One by one young men were discovered in the streets as shriveled husks. The only clue linking the deaths together was "The Succubus Stone." A detective thriller with a frightening ending! Then Vampirella and Pendragon attend the funeral of an old friend of Pandy's and are told there is no body in the grave. To compound the enigma they meet "The Corpse With The Missing Mind." Here is one of Vampirella's most bizarre episodes. In "The Mummy and an End" we come to the final story of the well-known mummy saga. Learn how an incredibly evil man enters the body of the powerful mummy to gain revenge on those who wronged him. This is how it is all resolved. In "Deja Vu" a beautiful young girl is being treated by a hypnotist. In a trance she reveals a family curse destined to haunt her in the present time. A different sort of curse is unleashed by "The Demons of Father Pain." These hideous creatures murder and steal but for a worthy cause. It is not "A Spirit" but "The Spirit" who is created when private detective Denny Colt is killed. Read about his fantastic origin in this exciting tale by Will Eisner. Concluding the issue is "In Deep", an ironic epic of love, determination and tragedy on the high seas. Revealed by the poetic prose of Bruce Jones and illustrated by the almost three dimensional art of Richard Corben this prize winning story will stay with you long after you close the book. If the impressive line up of classical graphics and beautifully told tales isn't enough to make you want to rush in your order then heed the following warning: **SUPPLY IS LIMITED! Order! COMIX INTERNATIONAL No. 5 #1C15/\$2.98** Don't dare miss them!

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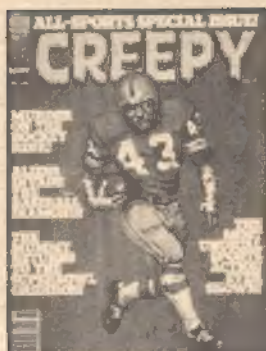
comix international

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comix international

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CREEPY®

CONTENTS **ISSUE No. 93** **NOVEMBER 1977**

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DEAR UNCLE CREEPY CREEPY #91, our "Annual" was loaded with great stories. "Nightfall," as brilliant as it was simple, graphically portrayed our childhood fears. "Thrillkill" was a complex thriller. Which was your favorite?

5

THE REPLACEMENT A light dropped from the sky in the midst of the Whizzers Baseball Team's crucial game and whisked away their pitcher. In his place was a strange humanoid! And man . . . could that alien play baseball!

15

THE COMIC BOOKS Joe Brancatelli feels the time has come for Stan Lee to pay his dues for publishing a comic that treats as superheroes an unusual hard rock band that Joe describes as "... totally reprehensible."

17

RAH! Rah had kept his promise to awaken when the world needed a champion. Once the mummy led Cloverton to victory in football, securing the pigskin as a trophy. Now he rises again to play pro ball all wrapped up in a love affair!

23

GREAT BLACK CHEESE Ever hear of Emmantaler Jackson? You would have recognized the name if Jackson had taken the one chance he had for immortality and fought the champ. But you only get one chance in life. Right?

33

ELIXER Rocketing along the ice with swinging sticks, hockey wasn't a sport for any man past his prime. And Ed Binder was an old man. Nevertheless, to defend his goal one more time, Ed chose to drink the magic and dangerous Elixer!

41

RUNNING WILD Though Walt and Lucien were twins, Walt was athletic while Lucien was confined to a wheelchair. As twins, they were closer than most brothers, yet the ties which bound them were Lucien's will and Walt's hate!

51

COLD BLOODED MURDER Billy was a dyed-in-the-wool hockey fan, a player on a small fry team as well as a TV rooter. Thus, when his turn came to play, he emulated his hero. The result was tragic a blow to Billy's soul!

Dear Uncle Creepy...

Even though the cover of CREEPY #91 was not related to any particular story appearing inside, it did, in its own way, tell us everything we needed to know about the contents: namely, that here was the best of the best!

A superb Frazetta reprint on the outside ... a superb collection of reprints on the inside! It did fit after all!

To anyone who has read CREEPY faithfully in recent years, the opener, "Nightfall" simply had to be included. The Bill DuBay-Berni Wrightson collaboration remains one of the finest graphic masterpieces to be printed anywhere, anytime ...

"Creeps" was a classic of a different sort ... a shining example of realistic horror. Archie Goodwin's script really captured the feel of the city, and it conveyed Lester's mounting terror with conviction and originality. The John Severin and Wally Wood illos were especially gritty and sleazy and brought it to life.

Gerry Boudreau and Alex Toth recreated the detective thrillers of the forties in "Phantom of Pleasure Island," successfully capturing the period, with a fast-moving, action-packed and clever mystery.

"Benjamin Jones" crossed kiddie cuteness with gruesome, visual horror and the juxtaposition worked fairly well. It was a touchy area and Budd Lewis and Luis Bermejo deserve credit for pulling it off as well as they did.

Maybe I expected too much from "Cold Cuts" ... just the idea of Jeff Jones interpreting a Berni Wrightson script was mind boggling. But the idea promised more than the story delivered. Neither talent was at their best here. It deserved a spot in this book more as an interesting experiment gone awry than as the monumental work of art I'd hoped it'd be.

The same cannot be said for "Thrillkill". The pairing of James Stenstrum with Neal Adams produced a brilliant and timely character study reminiscent of Harry Chapin's classic "Sniper" song ... one of the finest tales ever to appear in CREEPY and deserving of its Warren award.

"Gamal and the Cockatrice" I recall was popular in its first appearance, but not with me. I felt it just didn't jell, despite competent work from both Auraleon and Bruce Bezaire.

The first page of "Shadow of the Axe" could have been called "Son of Nightfall." Russ Heath was obviously inspired by Wrightson's aforementioned classic, but was choppy and inconsistent in his interpretation. Dave Sim did a fair job of retelling an old story.

A few little quibbles notwithstanding, #91 was truly a collector's edition of CREEPY!

JACK DEVEREAUX
Montreal, Can.

The line-up for CREEPY #91 read like a "Who's Who of Comic Book Greats!" ... and the stories show-cased this issue did a lot to confirm their status. When Warren boasts of having the world's greatest artists and writers it is no empty hype!

Where else could you find Neal Adams, Russ Heath, Jeff Jones, Alex Toth, Berni Wrightson, Bill DuBay, Archie Goodwin and all the others in a single magazine? And for a measly buck and a half!

TOMMY TINN
Detroit, Mich.

As soon as I saw the Frazetta painting on the cover of CREEPY #91, I knew this was going to be a very special issue ... I was right!

A Frazetta cover is always an event, but this time, the goodies inside equalled what was promised on the front.

CREEPY #91 was not just another comic book. In fact, it's hard to think of it as a comic at all! The stories were every bit as literate and well-written as any found in a paperback anthology and the art a lot more sophisticated than what's usually associated with horror magazines. Others may be content to reminisce about the golden age or the EC's of the 50's, but not me. The best comics are being turned out right now by Warren!

LEE PANTALONE
Hollywood, Calif.

"Nightfall" in CREEPY #91 really scared the pants off me! I remember, as a kid, sitting up in my bed late at night, listening to sounds in the dark, and being terrified, just like Little Nemo!

The story brought back those memories—and those fears—all over again and touched something I'd long forgotten. And isn't that what good storytelling is about?

EDWARD KOWALSKI
Providence, R.I.

Bah, humbug! Reprints! Not even a new cover!

When I first looked at the contents page, I saw the line-up and thought "Wow, terrific!" I then looked over at the story blurbs; "Wait a minute! These sound awfully familiar!"

Why is it that when a record company re-releases an album they include a warning on the back that "these selections have been previously released" while magazines can get away with reprinting old stories and passing them off as new? This is unfair to the guy who's laying out his hard earned \$1.50 for something he's already read. After all, would you go out and buy 2 copies of a record in order to listen to it twice? No, and when I buy a magazine, I don't like to find in it something that I already have at home!

ROGER KRAUSS
Cincinnati, Ohio

I don't usually write fan letters to magazines, but then I don't often find one as worthy of praise!

CREEPY #91 was a treasure!

From the strikingly colorful cover painting by Frank Frazetta, right back to the Comix International ad that graced the back, every page had action, beauty and excitement.

"Nightfall" was my favorite in both story and art. Little touches like those funny looking bedposts, and Nemo's pants casually thrown over the chair, and Berni Wrightson's unconventional perspectives added much to Bill DuBay's clever, perceptive, and touching story. And if that ending isn't horror, I don't know what is!

"Creeps" also captured the feeling of a man being trapped in a nightmare world, peopled by things he cannot control. In a way, it's like Nemo's childhood nightmares, adapted to an adult reality. Funny, in childhood it's called imagination; in later life, paranoia. But isn't it almost the same?

"Phantom of Pleasure Island" was a welcome change of pace. Gerry Boudreau and Alex Toth provided a complete mini-mystery but did not sacrifice the horror aspect; the idea of a little girl being picked off a merry-go-round, by a rooftop sniper makes me squeamish. Ironically too, the rooftop sniper theme appeared later, in a very different approach, in "Thrillkill" which portrayed the sniper from a personal viewpoint.

"Benjamin Jones" looked better in its original appearance. Here, placed up against the competition of "Nightfall", it seemed to lack the subtlety that made the previous story so successful.

"Cold Cuts" was everything that a black and white magazine should be. Not a color comic without color, but a separate medium, with its own potentials and limitations. Jeff Jones used black and white magnificently, and Berni Wrightson's elusive, ethereal story complemented the drawings expertly.

Back to "Thrillkill": Stenstrum did what few writers are able to achieve. Take what is basically a character study, which takes place in a stationary location ... the rooftop and street below ... and make the story visual and exciting. Of course, Neal Adams' clear, crisp artwork didn't hurt either. A difficult achievement which both parties pulled off masterfully!

"Gamal and the Cockatrice" again was the right change of pace at the right time. After the frozen North and a teeming city what better location than the desert?

Lastly was "Shadow of the Axe" which was, frankly, better than I expected. Axe murderers are not my favorite subject matter, but the Dave Sim script had a very Victorian feel, and Russ Heath is always a delight!

MICHAEL KORTCHMAR
Little Rock, Ark.

CREEPY #91 was a mixed bag. Bill DuBay and Berni Wrightson did an okay job on "Nightfall" but I'm a little tired of stories about kids whose parents don't believe their wild tales. This sort of thing has been done too many times and should be put to rest awhile.

Same goes for "Creeps"! Vigilantes who go out to rid the world of filth and low-life are a stock creation in comics and while Archie Goodwin and John Severin did a good job, it was still too reminiscent of TV cops and robbers.

"Phantom of Pleasure Island" was even moreso. Detective stories like this are on TV every night in the week. I don't need to find them in the pages of CREEPY as well.

"Benjamin Jones", well, everything I said about kid stories applies here too.

"Cold Cuts" on the other hand was terrific! Innovative, beautifully written and drawn, a masterpiece! One of the finest things you've ever run, and most original!

"Thrillkill" was saved by its artwork and by the technique used. The idea was old hat, not even a horror story but more like something taken from the newspapers, but Stenstrum's fresh writing style breathed new vitality into it.

"Gamal and the Cockatrice" was the best thing in the issue. Exciting and clever! I really enjoyed it!

"Shadow of the Axe" ... god ... more kids! How many of these things can we take? Three in one issue is a little much!

DALE KELZKOF
Omaha, Nebr.

Just a brief note to tell you how much I enjoyed "Shadow of the Axe" in CREEPY #91. I have never seen the name Dave Sim in your pages before, but his brooding, gothic mood and first person narrative made the story reminiscent of the old master himself, Edgar Allen Poe. This boy's got promise!

CHARLIE ANGELL
Forsythe, Pa.

It was good to see Jeff Jones in the pages of CREEPY once again and with a script by Berni Wrightson besides!

These are two of the finest talents working in comics and at last they're back where they belong!

JOSEPH CARR
Newport Beach, Calif.

DEAR UNCLE CREEPY

c/o Warren Publishing
145 E. 32nd Street
New York, N.Y. 10016

"SAY, BILLY? DID I EVER TELL YOU 'BOUT THE WHIZZERS?"

"GOSH, NO, GRAMPS. WHAT'S A WHIZZERS?"

"WELL, WE WERE A TEAM... A **BASEBALL TEAM**. THE NEW JERSEY WHIZZERS. I'VE GOT AN OLD PHOTO SOMEWHERE... YEAH... HERE IT IS."

"WOW--!"

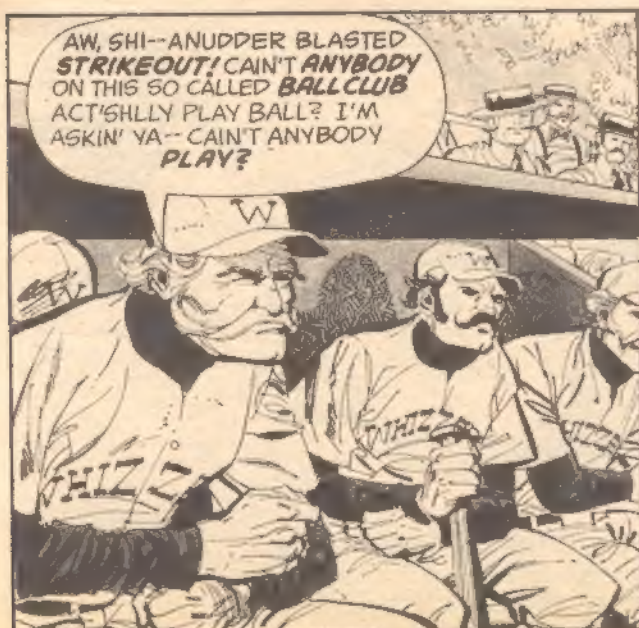
"HEHHEH--! YOU KNOW SOMETHIN', BILLY, BOY? I'LL NEVER **FORGET** 'EM. THEY WERE QUITE A **BUNCH**, THOSE GUYS. OH, WE NEVER WERE MUCH **COUNT**, US, WHIZZERS. NOT LIKE THE **YANKEES**. BUT THERE WAS A TIME, BILLY, BOY, WHEN WE WERE **SIMPLY OUT OF THIS WORLD!**"

"I... I **NEVER HEARD** OF THEM, GRAMPS."

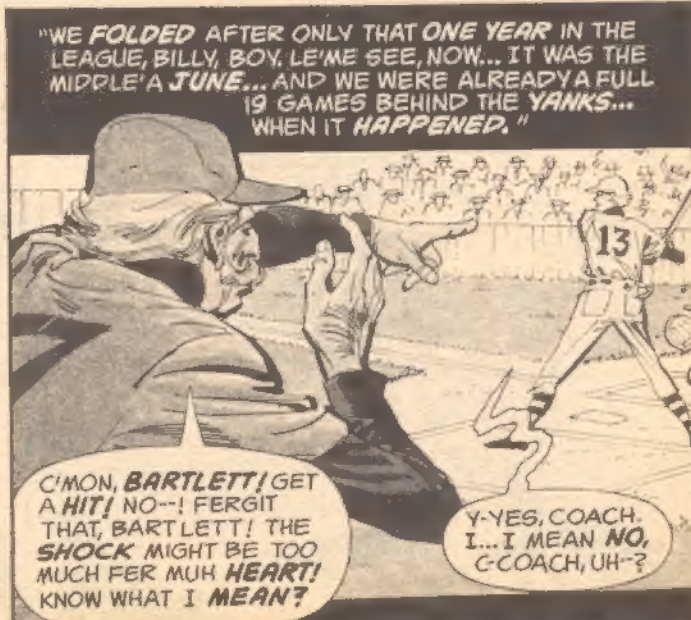


"NOT MANY PEOPLE **HAVE**, BILLY, BOY. 'SIDES, IT WAS A BIT BEFORE YOUR **TIME**. THE SUMMER OF '27. **SIGH!** --SOMETIMES IT SEEMS LIKE ONLY **YESTERDAY**."

THE REPLACEMENT



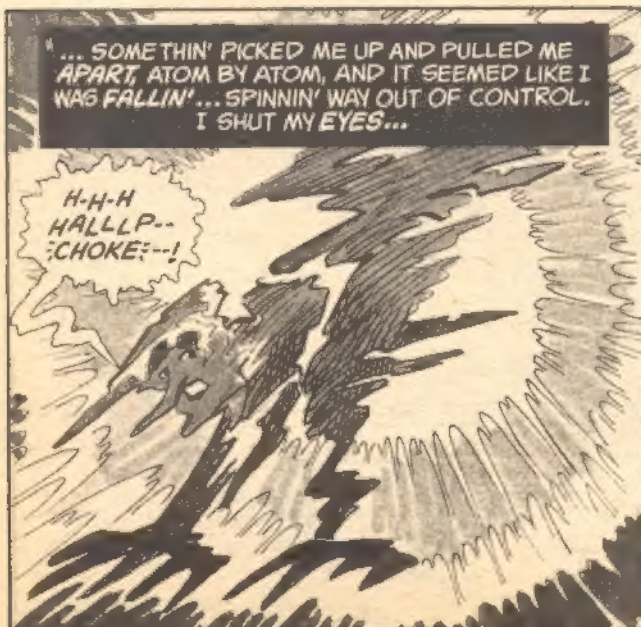
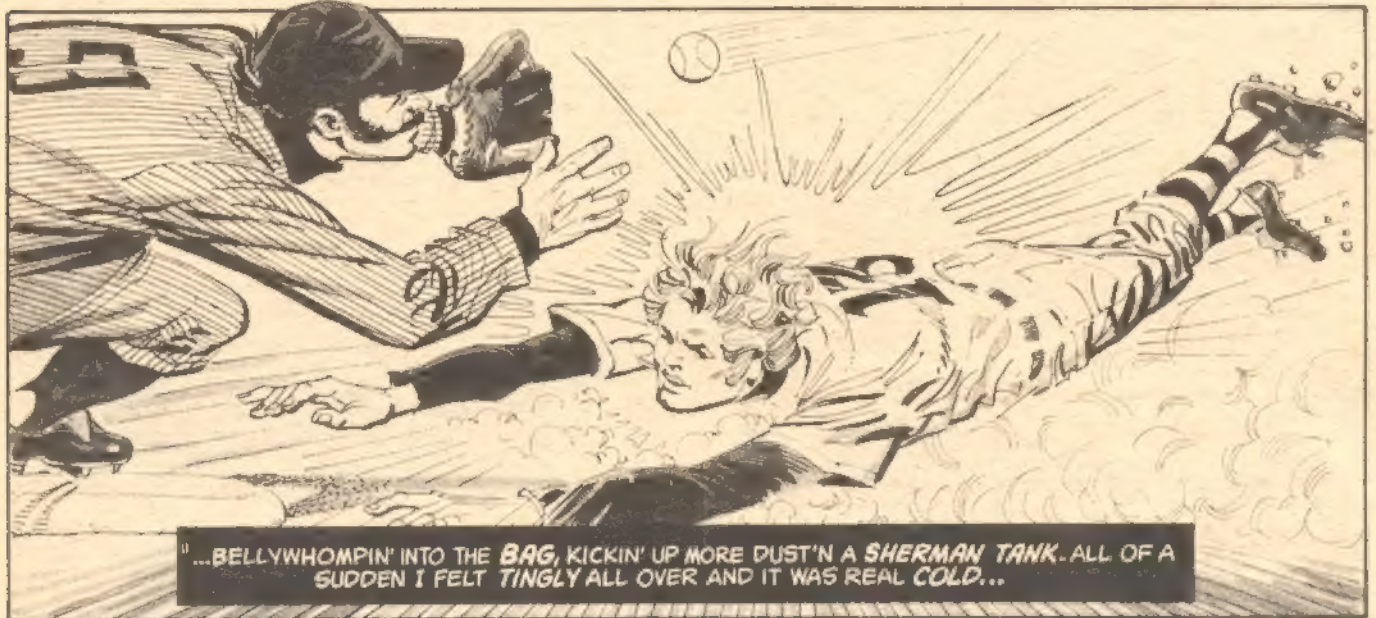
AW, SHI--ANUDDER BLASTED **STRIKEOUT!** CAIN'T ANYBODY ON THIS SO CALLED **BALL CLUB** ACT'G HLLY PLAY BALL? I'M ASKIN' YA--CAIN'T ANYBODY **PLAY?**

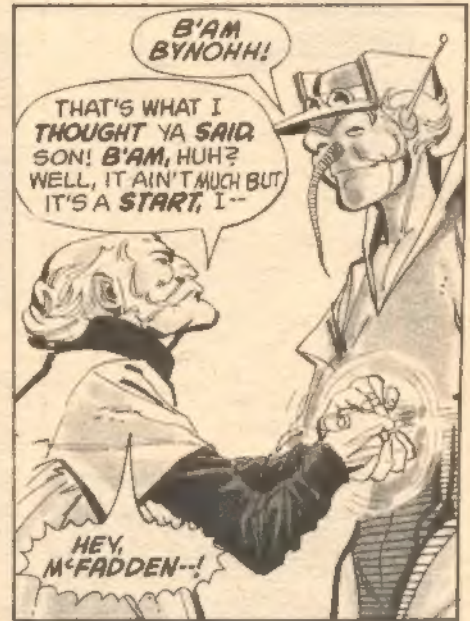


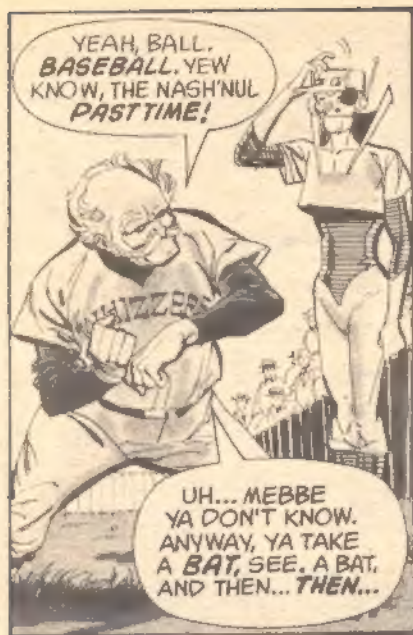
"WE **FOLDED** AFTER ONLY THAT **ONE YEAR** IN THE LEAGUE, BILLY, BOY. LE'ME SEE, NOW... IT WAS THE MIDDLE'A **JUNE**... AND WE WERE ALREADY A FULL 19 GAMES BEHIND THE **YANKS**... WHEN IT **HAPPENED**."

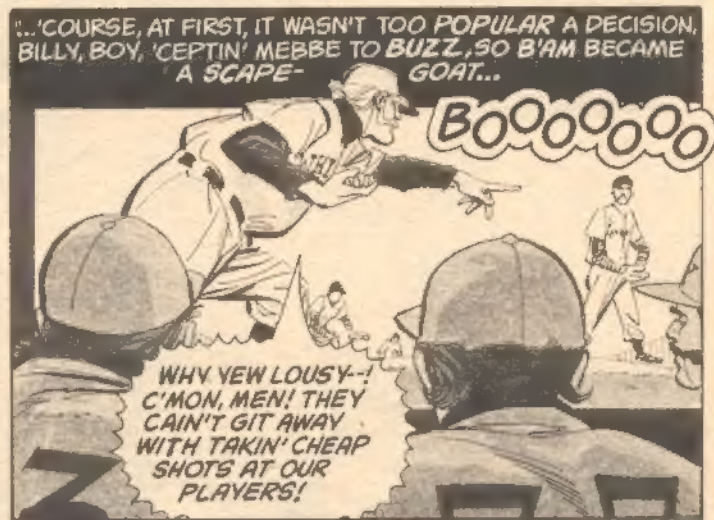
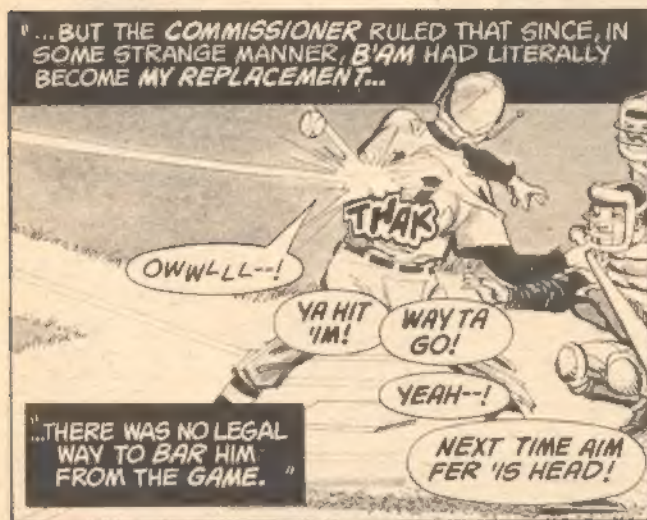
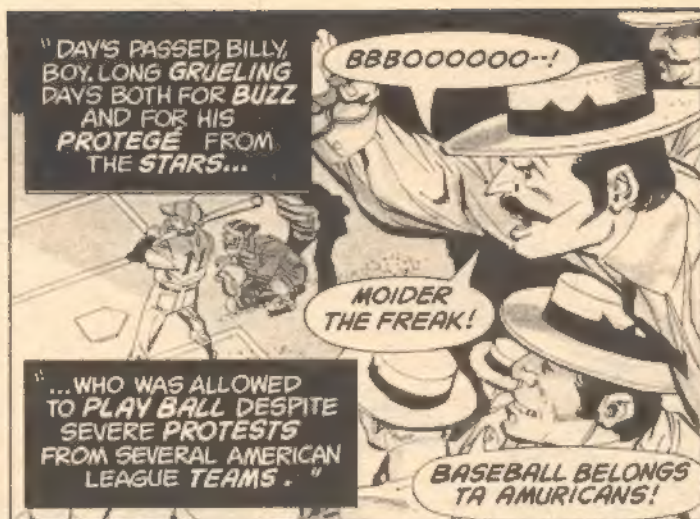
C'MON, **BARTLETT!** GET A **HIT!** NO--! FERGIT THAT, **BARTLETT!** THE **SHOCK** MIGHT BE TOO MUCH FER MUH **HEART!** KNOW WHAT I **MEAN?**

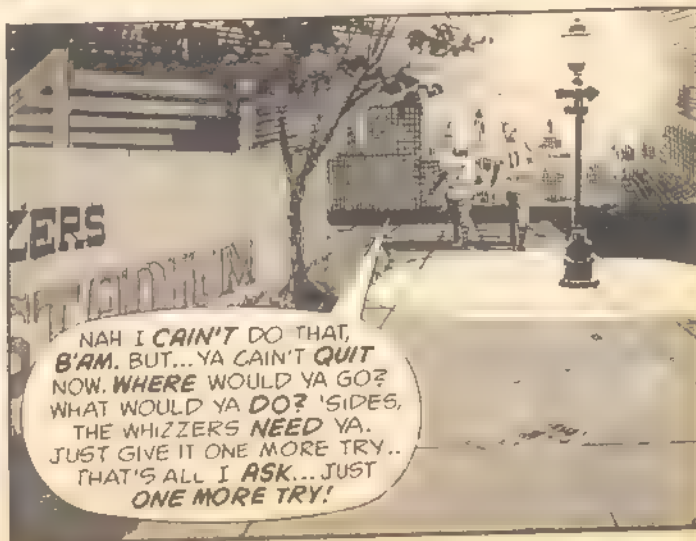
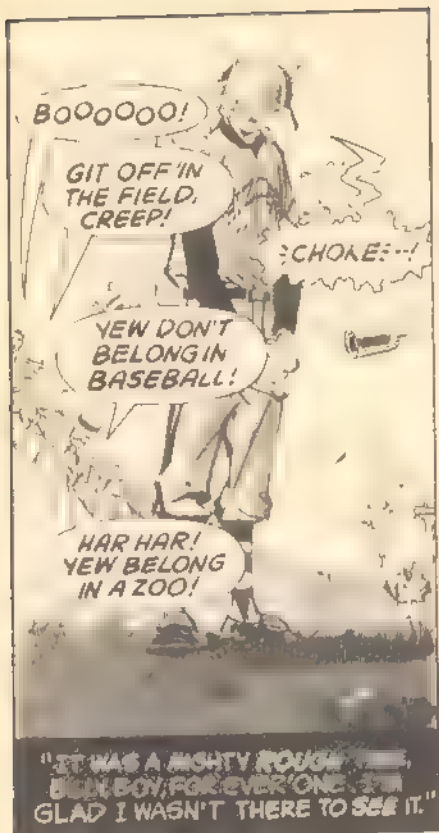
Y-YES, COACH. I... I MEAN NO, G-COACH, UH--?

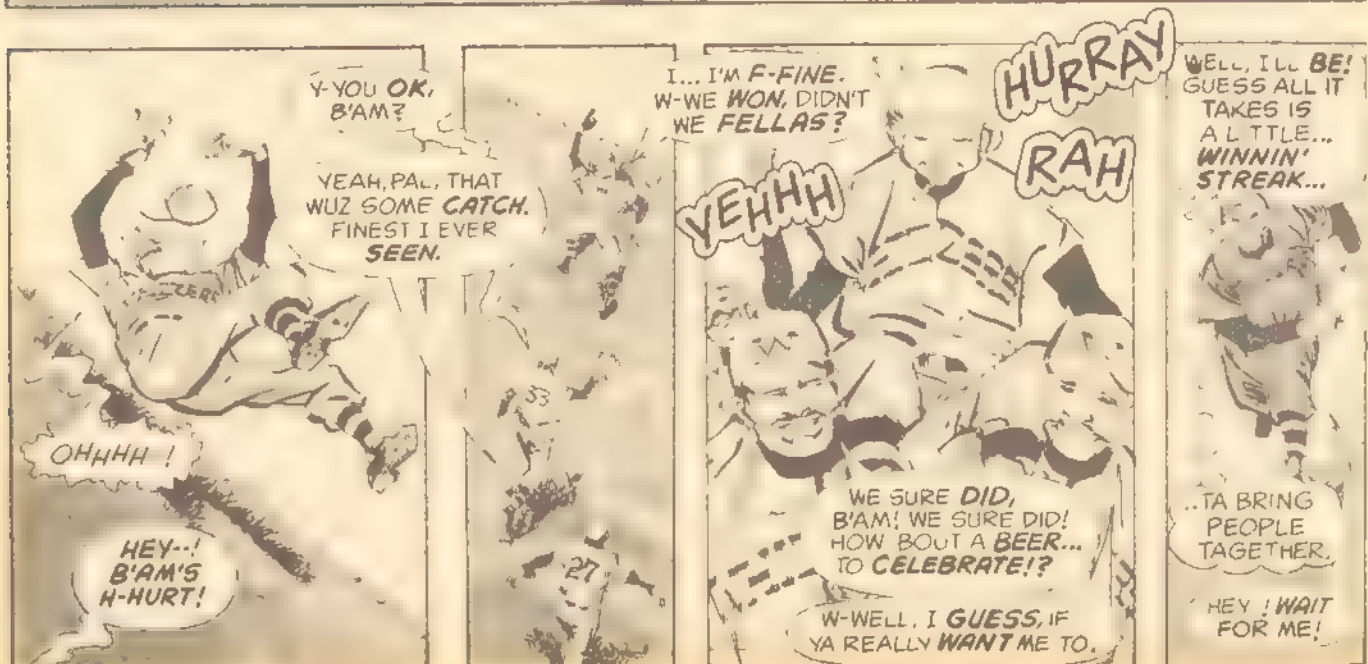
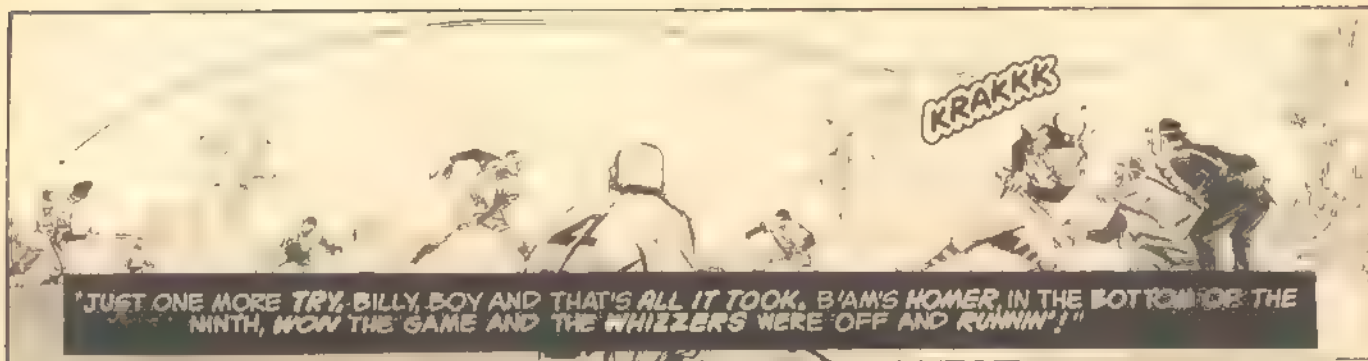








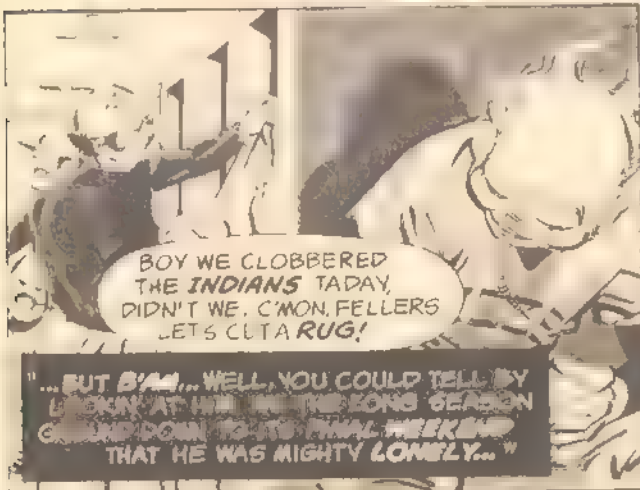




'LED BY **B'AM**, A LONELY **GIANT** FROM THE **STARS**, THE WHIZZERS RIPPED OFF TWENTY TWO STRAIGHT **WINS** AND BY THE **END** A JULY THEY WERE PRACTICALLY **UNBEATABLE** ...



"...AND WERE RAPIDLY NARROWIN' THE **YANKEE'S** ONCE FORMIDABLE **LEAD**..."



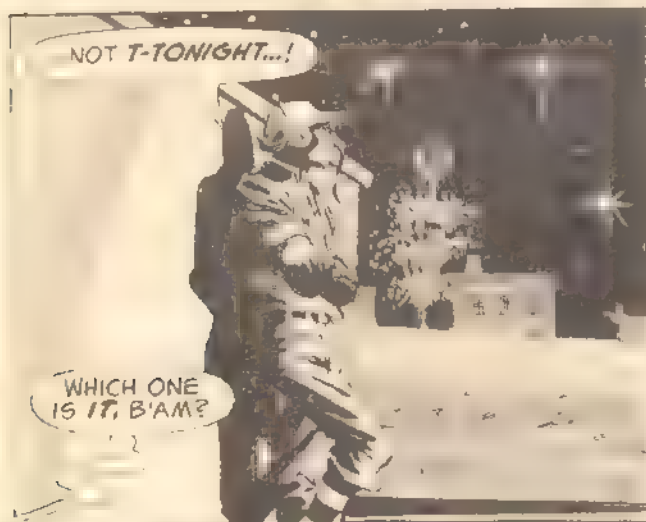
BOY WE CLOBBERED THE **INDIANS** TODAY, DIDN'T WE. C'MON, FELLERS LET'S CLTA RUG!

"...BUT **B'AM**... WELL, YOU COULD TELL BY LOOKIN' AT HIM IN THE LONG SEASON GROUND DOWN TO ITS FINAL WEEKEND THAT HE WAS MIGHTY **LONELY**..."



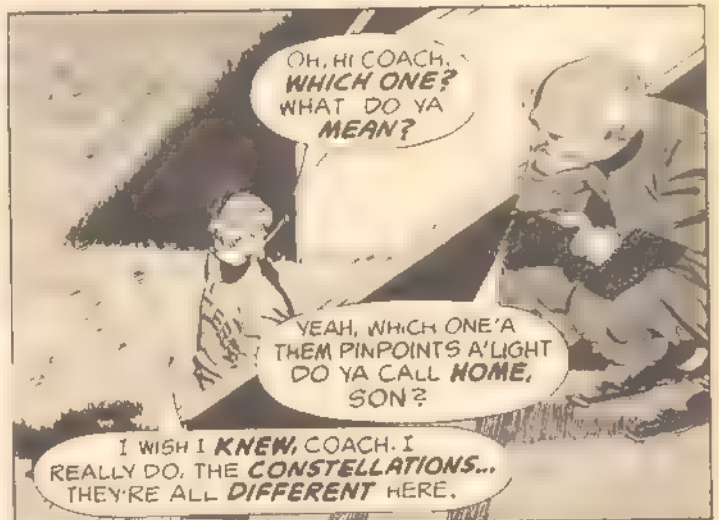
YA COMIN', **BAM**?

NAYH, I GUESS NOT...



NOT T-TONIGHT...!

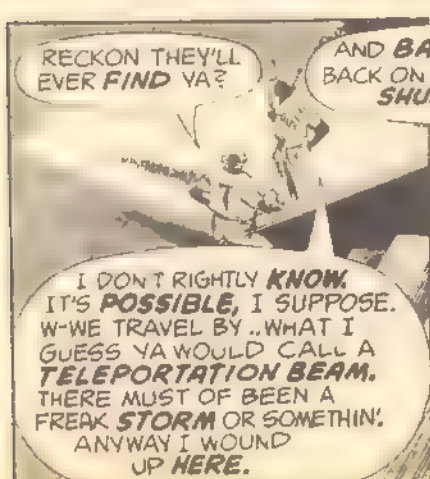
WHICH ONE IS IT, **B'AM**?



OH, HI COACH, WHICH ONE? WHAT DO YA MEAN?

YEAH, WHICH ONE'A THEM PINPOINTS A LIGHT DO YA CALL **HOME**, SON?

I WISH I **KNEW**, COACH. I REALLY DO, THE **CONSTELLATIONS**... THEY'RE ALL **DIFFERENT** HERE.



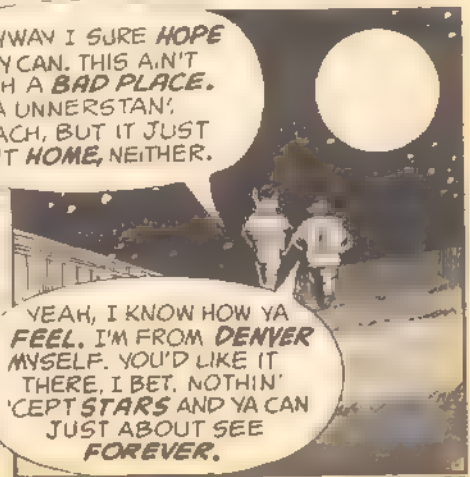
RECKON THEY'LL EVER **FIND** YA?

AND **BARTLETT**... HE'S BACK ON YER PLANET... ON **SHUFF**, RIGHT?

I DON'T RIGHTLY **KNOW**. IT'S **POSSIBLE**, I SUPPOSE. W-WE TRAVEL BY... WHAT I GUESS YA WOULD CALL A **TELEPORTATION BEAM**. THERE MUST OF BEEN A FREAK **STORM** OR SOMETHIN'. ANYWAY I WOULD UP **HERE**.




MORE 'IN **LIKELY**, COACH. PERHAPS GIVEN ENOUGH **TIME**. THEY CAN COMPUTE MY **LOCATION** AND EFFECT A **TRANSFER**.



ANYWAY I SURE **HOPE** THEY CAN. THIS AIN'T SUCH A **BAD PLACE**. YA UNNERSTAN', COACH, BUT IT JUST AIN'T **HOME**, NEITHER.

YEAH, I KNOW HOW YA **FEEL**. I'M FROM **DENVER** MYSELF. YOU'D LIKE IT THERE, I BET. NOTHIN' 'CEPT **STARS** AND YA CAN JUST ABOUT SEE **FOREVER**.

"SO IT CAME DOWN TO THE FINAL GAME OF OUR ONE AND ONLY SEASON."




I IT'S UP TO YEW NOW, B'AM. YER OUR LAST OUT.

THIS.. THIS GAME OF BASEBALL MEANS QUITE A LOT TO YA DON'T IT COACH?


"WE WERE DEAD EVEN WITH THE YANKS, DESPITE RUTH'S SIXTY HOMERS THAT YEAR..."

...MAINLY 'CAUSE B'AM HAD SIXTY THREE HIMSELF, BUT WE ENTERED THE LAST INNING TRAILIN' BY A RUN AND THERE WERE QUICKLY TWO OUTS WHEN...



YEAH, B'AM IT MEANS A LOT.


...B'AM STEPPED TO THE PLATE... AND RIPPED THE FIRST PITCH NEARLY OUT'A THE PARK!"



YEHHH

KA RAK

UNGHH--!




OH--! THEN I DID IT... I... I'M BACK!

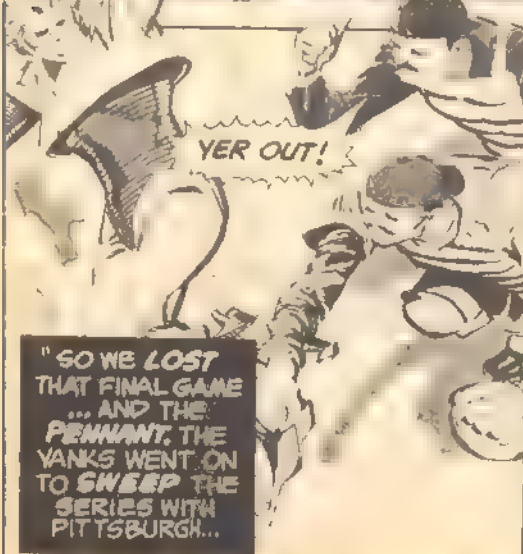
"...ME, I LIKE TO THINK HE MADE IT!"

OH, NO! NOT NOW, OF ALL TIMES! NOT NOW!




DON'T JUST STAN' THERE, BARTLETT! RUN! RUN!

YER OUT!



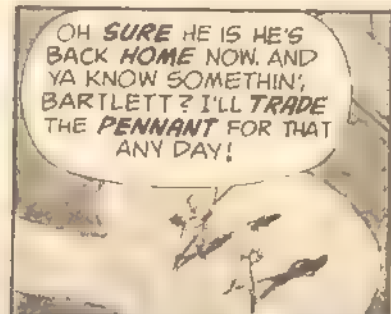
"SO WE LOST THAT FINAL GAME ... AND THE PENNANT; THE YANKS WENT ON TO SWEEP THE SERIES WITH PITTSBURGH..."

YOU RECKON HE'S HAPPY, BUZZ?



"...IN FOUR STRAIGHT. BECAUSE OF THE IRREGULARITIES OF B'AM'S DISAPPEARANCE, IT WAS DECIDED TO DISBAND THE WHIZZERS AND ERASE ALL MENTION OF THEM IN THE RECORD BOOKS."

OH SURE HE IS HE'S BACK HOME NOW. AND YA KNOW SOMETHIN', BARTLETT? I'LL TRADE THE PENNANT FOR THAT ANY DAY!



"SO THAT'S IT, BILLY BOY. BUT DID I EVER TELL YOU 'BOUT THE TIME I HELPED THE CHURFLYN FRUMELS WIN THE PENNANT?"

"WELL, WE WERE A TEAM ON CHUFF..."

THE COMIC BOOKS

By Joe Brancatelli

A MATTER OF DUES

Before he took his leave, Richard Nixon spoke of taking responsibility. Bureaucrats contend it is a matter of accountability. Gamblers talk about making good on their markers and businessmen are constantly keeping tabs on their chits. For the cliché addicts among us, the talk is of "paying the piper."

But out in the streets where I grew up, out on the streets of any tough, old neighborhood where a person is responsible for his own actions, people know you have to pay your dues. Paying your dues usually hurts, but you have to pay. Somehow, sometime, somewhere, everybody has to pay his dues. If you come from the streets, you know there are no free rides. Everybody pays.

Stan Lee, the publisher of Marvel, will have to pay his dues somehow, somewhere. Just like every one else. He'll have to pay for a lot of things, of course, but mostly he's going to have to pay for Kiss, a new Marvel comic book based on the totally reprehensible and utterly useless band of real-life pseudo-musicians of the same name.

Mos, if you probably haven't even seen the Kiss comic—the slimy speculators have surfaced again and snapped up most of the copies before they ever got to retail newsstands, but you don't have to read Kiss to know what an unremittingly distasteful item it is. You don't have to hold a copy of Kiss in your hands to know that one day Stan Lee is going to have to pay heavy dues for trying to foist this corrupt tripe off on the children who buy his comic books.

The tawdry legacy of the Kiss comic book existed even before it was published. It spawned from the group Kiss itself and the twisted values it claims to embrace. It grew on what Marvel and the four creeps who are Kiss did to promote the Kiss comic book.

On May 26 the Kiss musicians, if they can be called that without insulting every decent rock 'n' roll artist in the world journeyed to the Borden Ink Plant located in upstate New York. They brought with them an armored truck carrying vials of frozen blood—blood extracted from their four glitter and jewel clothed bodies during a concert on Long Island last February. Armed with their own frozen blood, Kiss went inside the Borden plant and poured the vials into a vat of red ink—red

good and wholesome and decent and upbeat the superhero concept has always stood for.

Superheroes have always been the embodiment of man's greatest ideals. That's why we ween our children on them even at the risk of making them too utopian and too idealistic for their own good. But Kiss is the embodiment of all that is cynical and callous and negative and oafish about mankind. No good could ever come from educating our children with Kiss as a comic book ideal.

criminate violence that caused one Kiss fanatic to immolate himself in a misguided attempt to emulate a band member who simulates firebreathing.

Is this the model for the superheroes of the 1970s? Is this what we should be producing and selling next to books featuring Superman, Batman and Captain America who, whatever their faults, stand for things like altruism and fair play and justice? Must we subject our children to Kiss in comic books?

It was only 30 years ago that an old DC character called Mr. Terrific sported a costume with the motto "Fair Play" emblazoned on his chest. Has society sunk so low that four freaks who never appear out of costume for fear of spoiling their mystique and cooling their earning power have become worthy of comic book's magical larger-than-life status? Are we all so jaded that we can banish Captain Marvel from our children's fantasy life and replace him with a crop of media-enhanced jackals?

Today's children are unlike any generation of kids that has gone before. They have been cursed with an enormous amount of discretionary income and no discretion. Can we stand by and watch them make Kiss and their perverted sense of values the basis of their precious fantasy worlds?

Stan Lee says we can. Stan Lee says we should help them elevate Kiss to that frighteningly influential level.

I should like to be there when Stan Lee has to pay his dues for Kiss.

"SUNDAY FUNNIES" IN PLAYBOY

Those four pages of full color comics you saw in the September issue of Playboy was no one shot aberration. Cartoon editor Michelle Urry says the section will be published on a "more or less monthly" basis from now on.

continued on p.50

"I should like to be there when Stan Lee has to pay his dues for allowing KISS to be published as a comic book."

ink being used to print the first issue of the Kiss comic book. A notary public was on hand to dutifully verify the ghoulsh deed.

Certainly no one has ever accused Stan Lee and his Marvel minions of exercising an excess of good taste, but this stunt seemed a little bit much even for the "House of Ideas." Yet it isn't just a matter of taste that makes Kiss and the comic-book adaptation of same so totally unwholesome.

Kiss as an entity stands for everything that is wrong with society today. The comic book can only make these four ghouls larger than life and a repulsive and reprehensible model for comic-reading children to emulate. Casting Kiss as some perverse sort of modern-day Justice Society of America flouts everything

The group's four players, ostensibly musicians, make no apologies for the fact that they couldn't care less about entertaining people. They make no apologies for the fact that they are inferior musicians pawning themselves off as a "band." ("Whether anyone really likes their music or not really isn't the issue with Kiss," one of their most pragmatic press agents recently remarked.) They make no apologies for the fact that they are interested only in making money—gobs of it, barrelsful of it—and will exploit anything they possibly can exploit to reach that end. One of the things they are most fond of exploiting wantonly is cheap, loveless sex and a Kiss stage show is crammed with all shades of debasing sexual references. They also exploit violence, senseless, mindless, indis-

SHOGUN WARRIORS PLASTIC MODEL KITS NEW! DIFFERENT! THEY MOVE!



DRAGUN

MAZINGA

RAYDEEN

DRAGUN This invincible guardian of world freedom fires rockets or a silvery battle axe. His head turns. Flying fists are spring powered and in his wrists, buzz saws turn. A full 10-1/4" tall, he's constructed of molded, bright colored plastic. A formidable warrior! Buy! #24169 \$4.00

MAZINGA Though he's shorter than his fellow fighters he's equally as powerful. Armed with sword and dagger, spring powered flying fists and a removable jet aircraft wing, Mazinga confronts evil doers wherever he locates them. 9-1/2" tall of molded, colored plastic. Winner! #24170 \$4.00

RAYDEEN Armed with a fist spike on one hand and a retractable bow on the other, this titan is an unbeatable freedom fighter. The bow launches arrows and his impenetrable face shield opens and closes. Raydeen is constructed of molded, colored plastic. 10-1/4" tall. #24171 \$4.00

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Here you have a great collection of some of the strangest science fiction films of all times! Pre-historic - futuristic men. Crash landings. Invaders. Beasts. Black & white flicks that are out of this world and all others! Don't miss out on these greats! Order today.

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INCREDIBLE SHRINKING MAN

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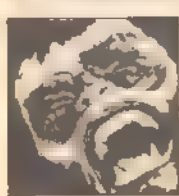
Star Grant Williams begins to shrink after passing through a weird mist. Smaller & smaller till he has to battle a now-giant cat & tarantula! What awaits Beyond? Buy #2236 \$9.95

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From parts of dead bodies he was pieced together and animated by electricity! The horrible unborn thing turned on its creator to vow vengeance toward all mankind! #24179/\$1.95



WOLFMAN

Whenever the full moon is on the rise this beast-man stalks his human prey. If you hear his tortured howling then you are sure to become his next victim! There is no escape! #24180/\$1.95



CREATURE FROM THE BLACK LAGOON

Here he comes swimming your way, heaven forbid! The gillman! He is a throwback to the days before humans walked on the land. #24181/\$1.95



DR. JEKYLL

This brilliant scientist was driven by his passion for knowledge to probe into the depths of the human soul. What he discovered there was a horror exceeding his most bizarre nightmares! #24182/\$1.95



MR. HYDE

The kindly Dr. Jekyll's other self, Mr. Hyde, roamed the low places of the evening seeking pleasure. Let no one stand in his way. The creature is not above an act of murder or anything! #24183/\$1.95



DRACULA

The infamous Count lures you hypnotically into his dungeon. Once there, he will attempt to fill his insatiable bloodlust! But there can be no end to his nocturnal wanderings! #24184/\$1.95

NEW YORK'S METROPOLITAN MUSEUM, SPRING, 2027.

TELL US BOU
M AGAIN, WILL YA,
MR BRANT?

WELL, CHILDREN, T'S
BEEN A LONG TIME A
MIGHTY LONG TIME!

DONT BOTHER
MR BRANT,
STUDENTS.

HEHHEH--' SHUCKS,
T'S NO BOTHER, M'AM TRUTH
'S, I KIND A ENJOY T ENJOY
REMEMBERIN'; I MEAN

YEAHH--' THEN
TELL US, MR BRANT
TELL US .



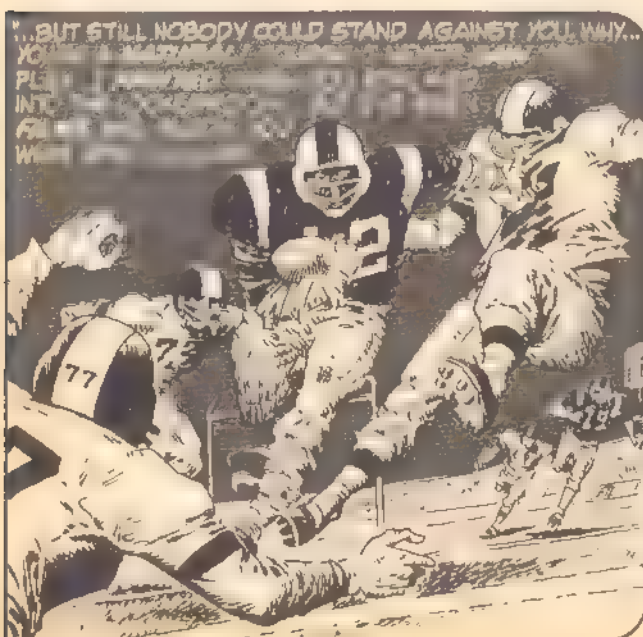
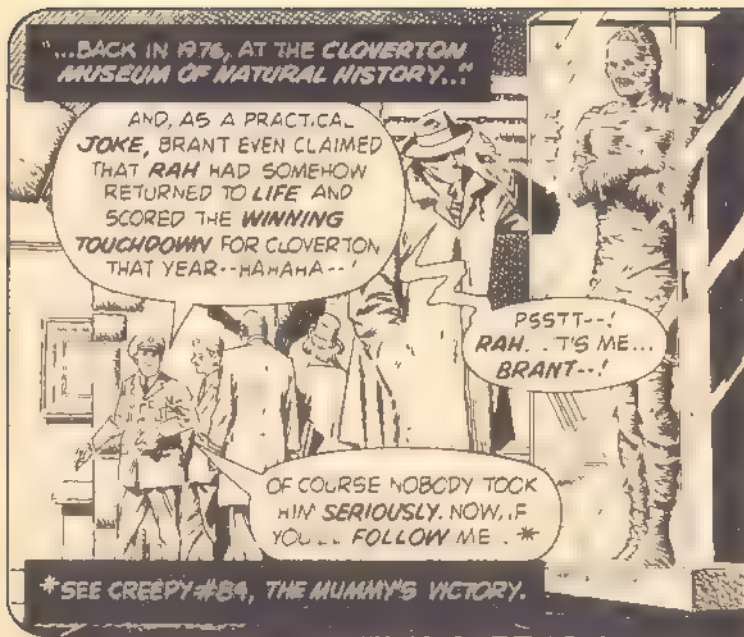
TELL US HOW
RAH WON THE SUPER
BOWL!

IT ALL BEGAN
ONE WINTER

MUMMIFIED REMAINS
OF EGYPTIAN GENERAL
RAH, TREACHEROUSLY
MURDERED BY
PHAROAH PLYK-
NASTY, SO THE
LEGENDS STATES.
APPROXIMATELY 1700
BCE LATER WAS
AWARDED MOST
VALUABLE PLAYER
AWARD IN THE NEW
YORK JET'S OVER-
TIME VICTORY IN
SUPER BOWL XXI.
ON LOAN FROM CLOVER
TON COLLEGE
"CLOVER" ON MASS.

MUMMIFIED REMAINS
OF PRINCESS SYS
BOOMM BAH, WHO
THE RAH WAS
MURDERED BY
PHAROAH NAS-
STY APPROXIMATELY
700 BCE T'S BE-
LEVED SHE WAS IN-
LOVE WITH GENERAL
RAH IN DEFIANCE
OF NASSTY
WHICH ULTIMATELY
RESULTED IN
BOTH THEIR
DEATHS.

THE RETURN OF RAH





THOUGHT YOU'D
SEE THINGS *MY WAY*,
PAL!

ASH



C'MON, WE'D BETTER
HURRY AND GET OUTA HERE.
WHILE WE GOT THE **CHANCE**.
I BROUGHT YOU SOME
CLOTHES TOO, RAH.

NOBODY'LL
RECOGNIZE YOU
IN THESE.



HERE WE ARE, PAL
THIS'S OUR **FLIGHT**. WE'LL
BE IN NEW YORK BEFORE
YOU CAN SAY 'SPH NX
FIVE TIMES... **FAST!**

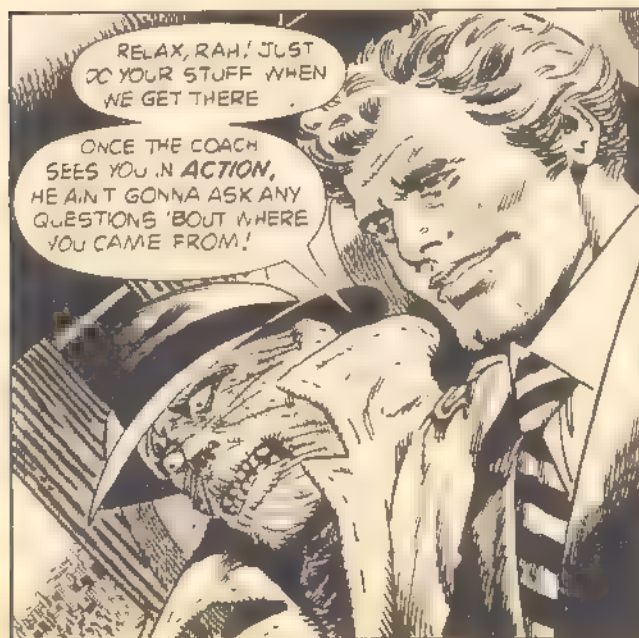
AND FOR GOODNESS
SAKES KEEP YOUR **HANDS**
IN YOUR **POCKETS**...AND
DON'T TAKE OFF YOUR **HAT!**

TICKETS,
PLEASE



'WHEW'--! WE
MADE IT, RAH! WE
CAN TAKE IT EASY
NOW!

VURR BOOM



RELAX, RAH! JUST
DO YOUR STUFF WHEN
WE GET THERE

ONCE THE COACH
SEES YOU IN **ACTION**,
HE AIN'T GONNA ASK ANY
QUESTIONS 'BOUT WHERE
YOU CAME FROM!



REMEMBER...
SYS-BOOMM-BAHH
IS IN **NEW YORK**...AND
YOU CAN BE **NEAR** HER
AS LONG AS YOU KEEP
US **WINNING!**

YOU'RE HEADIN'
FOR THE **BIG TIME**,
RAH... THE **BIG**
TIME!

"SO RAH...AND THE JETS...WERE OFF AND RUNNIN'."



RAH



"HE WAS SPECTACULAR...POSSESSED WITH HUMAN STRENGTH AND SKILL!"

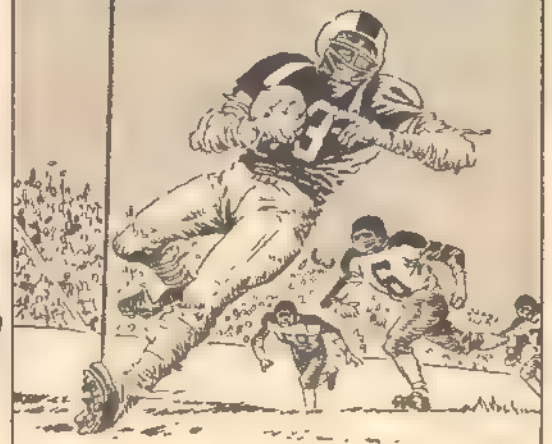


"BY THE SIXTH GAME HE'D PICKED UP BETTER'N A THOUSAND YARDS RUSHIN'..."

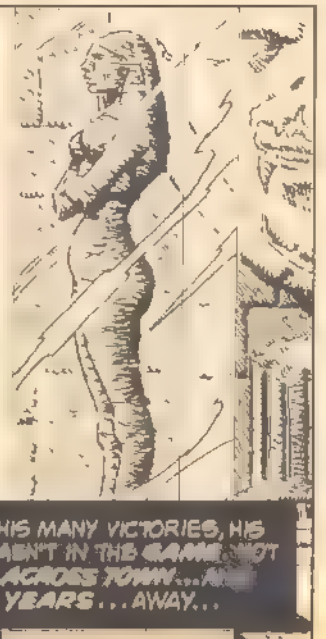
RAH



"...AND MADE A LOT OF FANS FORGET ABBIE BROWN AND THE JUICE AND ALL THE REST..."

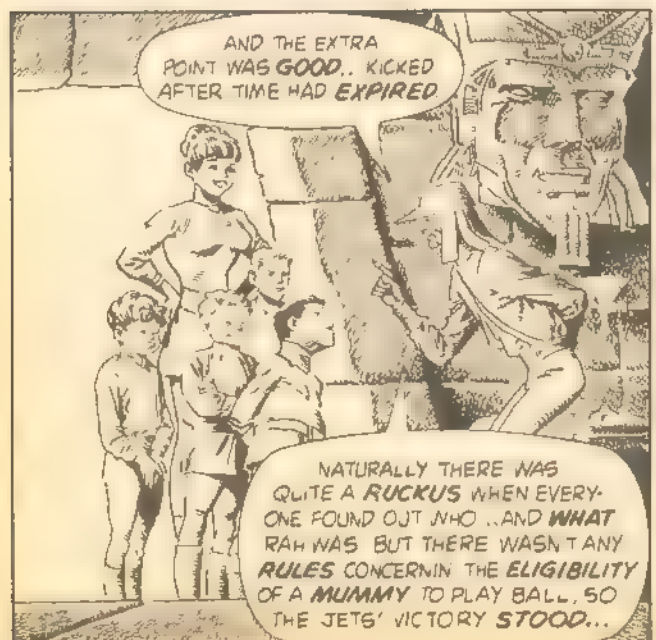
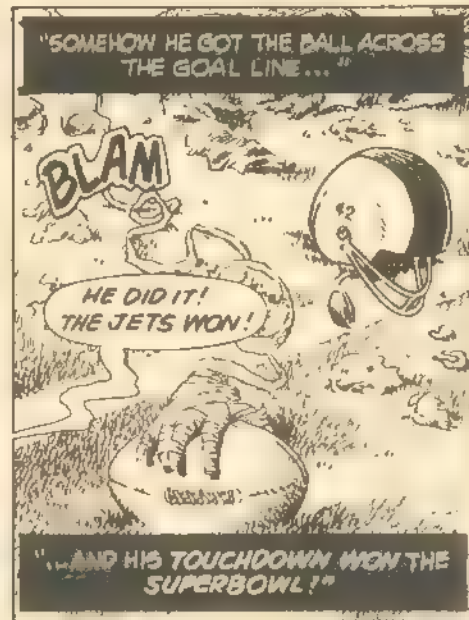
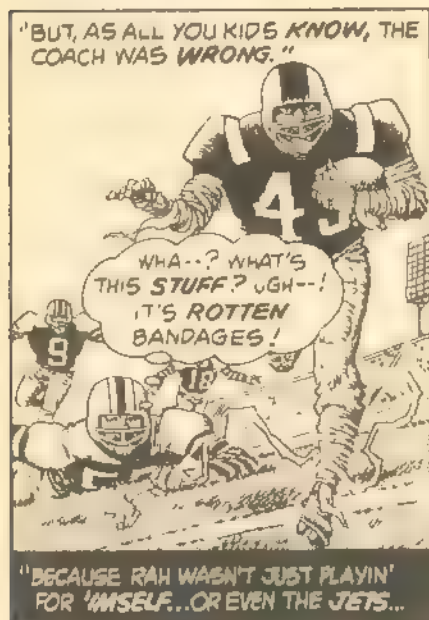
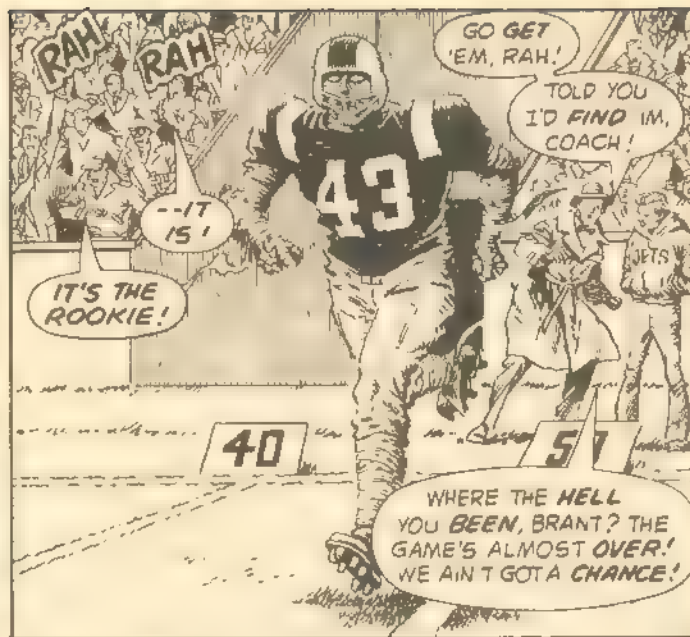
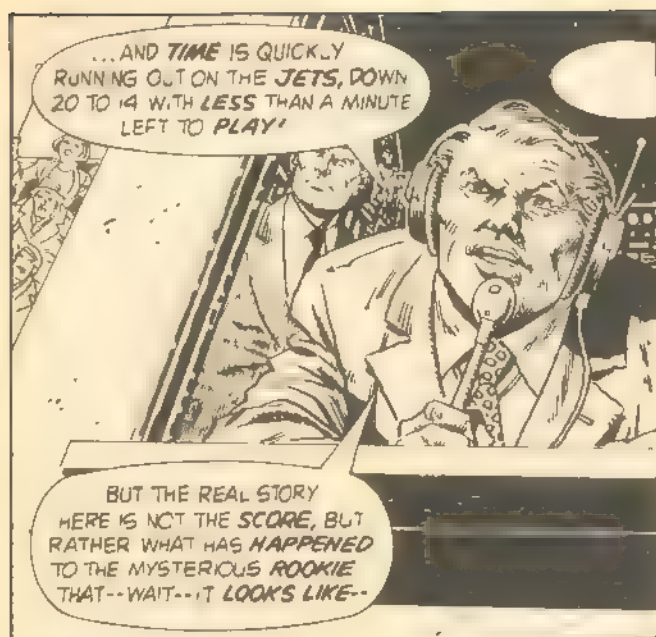


BAHH MY OWN SWEET BAAH.. YOU'RE STILL AS BEAUTIFUL AS EVER!

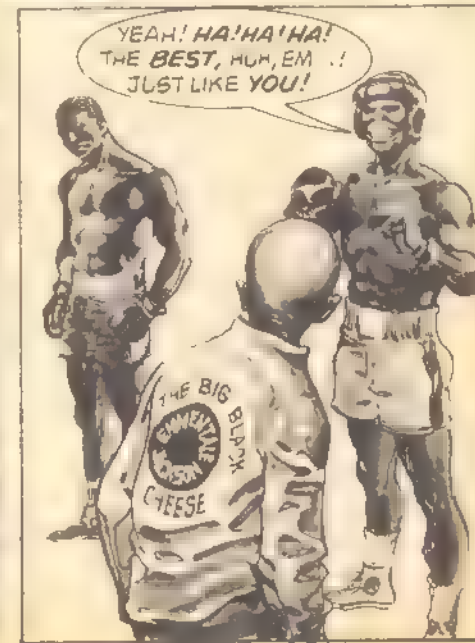
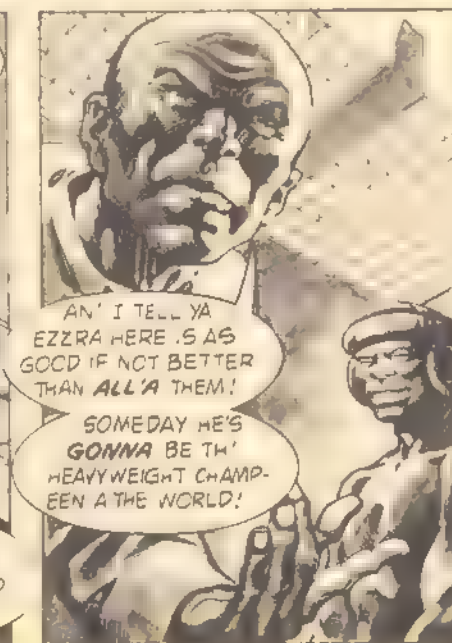
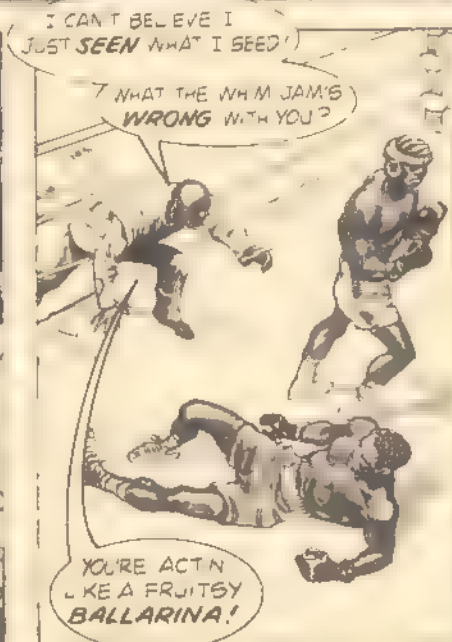
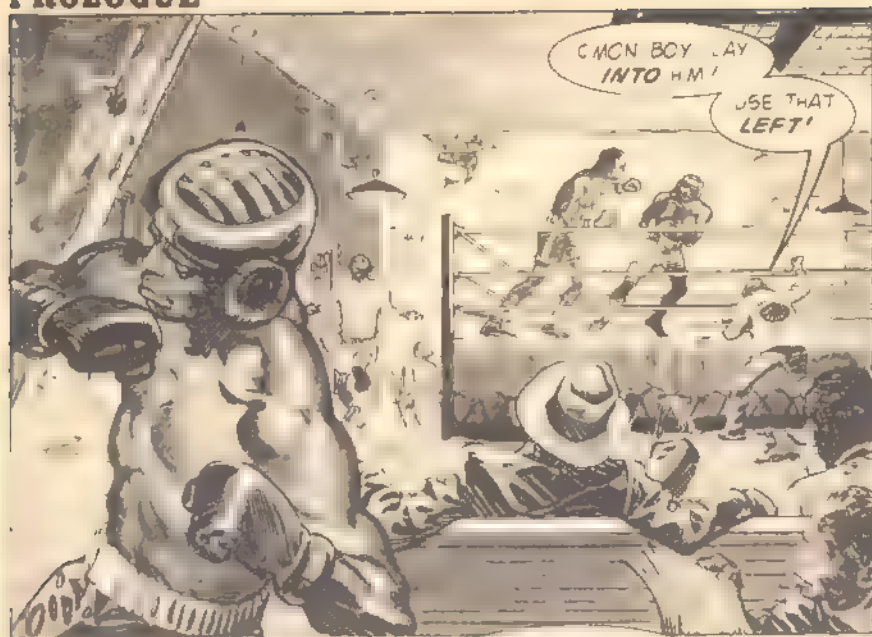


"...BUT DESPITE HIS MANY VICTORIES, HIS HEART JUST WASN'T IN THE GAME...NOT REALLY. IT WAS ACROSS TOWN...ABOUT 3,000 YEARS...AWAY..."





PROLOGUE





HEY PUNK! YOU GOT NO CALL T BE PUTTIN THAT OLD MAN DOWN! YOU ALWAYS BAD-MOUTHIN' HIM!

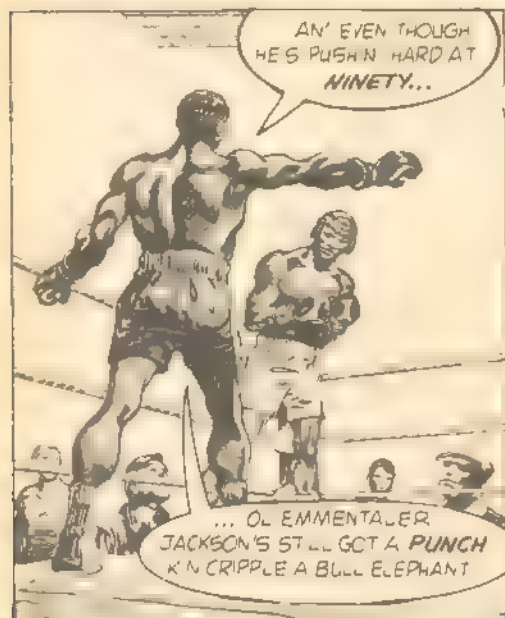
FOR ALL YOU KNOW HE WAS THE BEST N HIS DAY!

IF NOT FOR A BAD BREAK THAT OLD DUDE COULDDA HAD HS SHOT AT JACK JOHNSON, THE GREATEST HEAVYWEIGHT A THEM ALL!



L L ARTHA, HISSELF?

THE SAME, BROTHER!

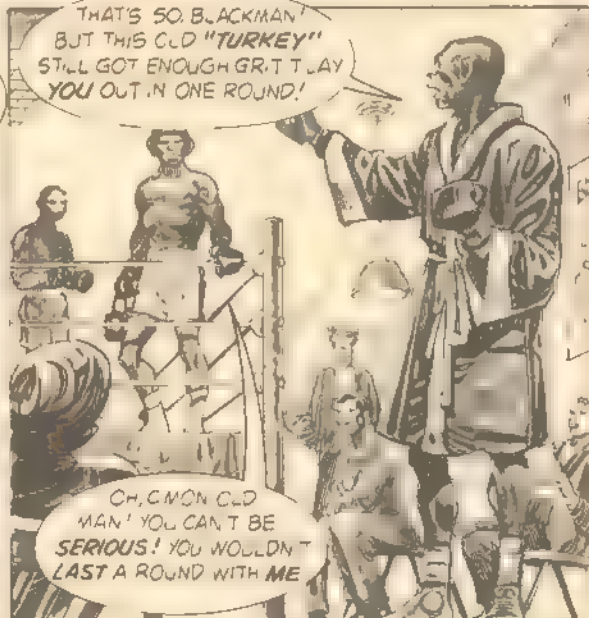


AN' EVEN THOUGH HE'S PUSHIN HARD AT NINETY...

... OL EMMENTALER JACKSON'S STILL GOT A PUNCH K'N CRIPPLE A BULL ELEPHANT



HA'HA'HA! THAT OLD TURKEY? WHY HE AIN'T BEEN IN TH RING N NIGH ON FIFTY YEARS!



THAT'S SO. BLACKMAN! BUT THIS OLD "TURKEY" STILL GOT ENOUGH GRIT T LAY YOU OUT IN ONE ROUND!

OH, C'MON OLD MAN! YOU CAN'T BE SERIOUS! YOU WOULDN'T LAST A ROUND WITH ME

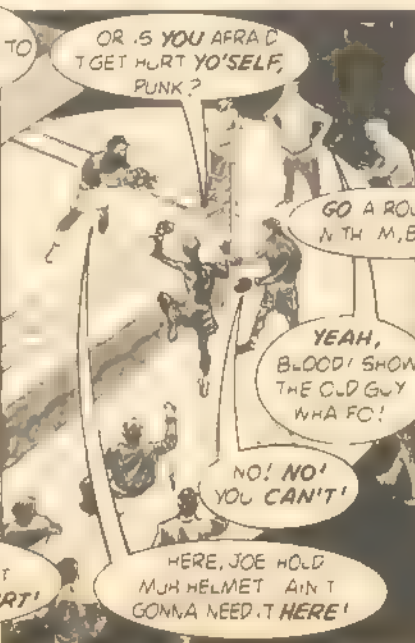


NOT AFRAID T TRY ME, ARE YA?

OOOOEE! THE MAN IS BAD!

NO, EM! DON'T DO T'Y-YOURE IN NO SHAPE!

LISTEN TO YOUR BOY, OLD MAN! I DON'T WANNA SEE YOU GET HURT!



I SEE THE BLOOD BOLT TO FLOW!

OR IS YOU AFRAID T GET HURT YO'SELF, PUNK?

GO A ROUND N TH M, BOBO!

YEAH, BLOOD! SHOW THE OLD GUY WHA FO!

NO! NO! YOU CAN'T!

HERE, JOE HOLD MUH HELMET AIN'T GONNA NEED IT HERE!



OKAY, OKAY, ALREADY! ONE ROUND! Y'GOT IT BAD MAN!

BUT I TELL YA NOW. I AIN'T RESPONSIBLE FOR MY ACTIONS! Y HEAR?

TH BROWN GLAZE GONNA LEAVE IM IN A HAZE!

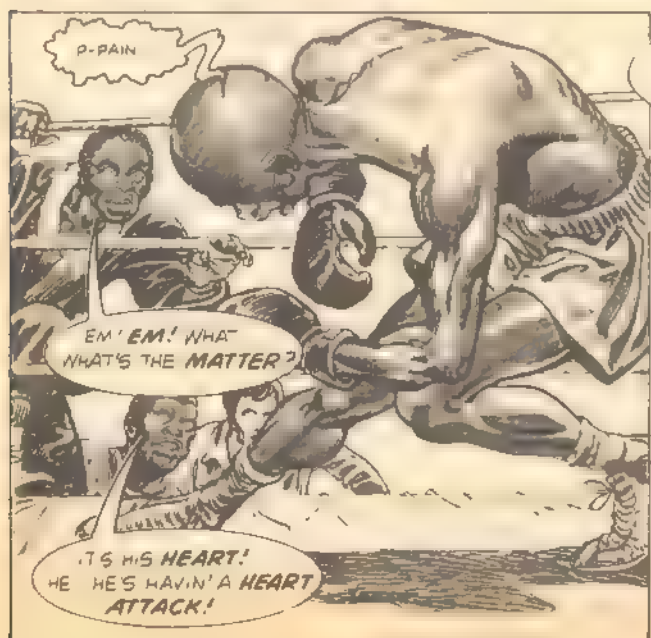
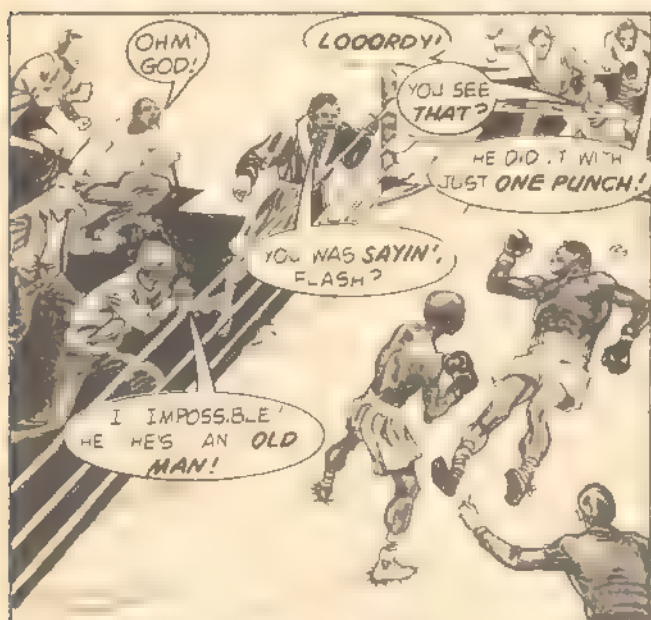
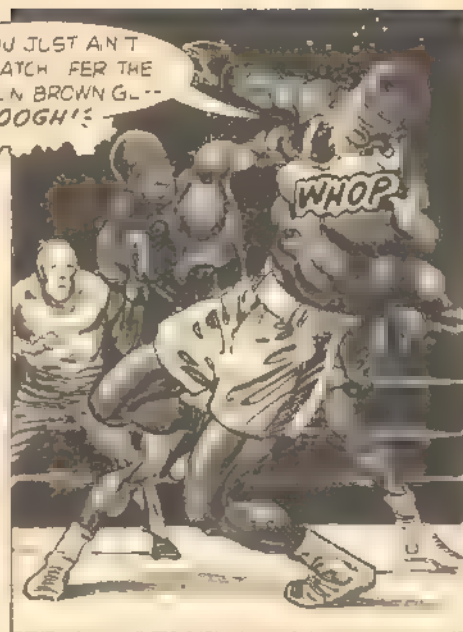
IN THIS CORNER WE HAVE
WEIGHING IN AT TWO HUNDRED 'N' TWENTY
BEAUTIFUL BLACK POUNDS OF FLESH THAT
GNOBLE GROVELLING CONTEMPTABLE HEAVY-
WEIGHT CONTENDER A TH WORLD BOBO
ELLISON...TH' BUBBLIN' BROWN GLAZE!

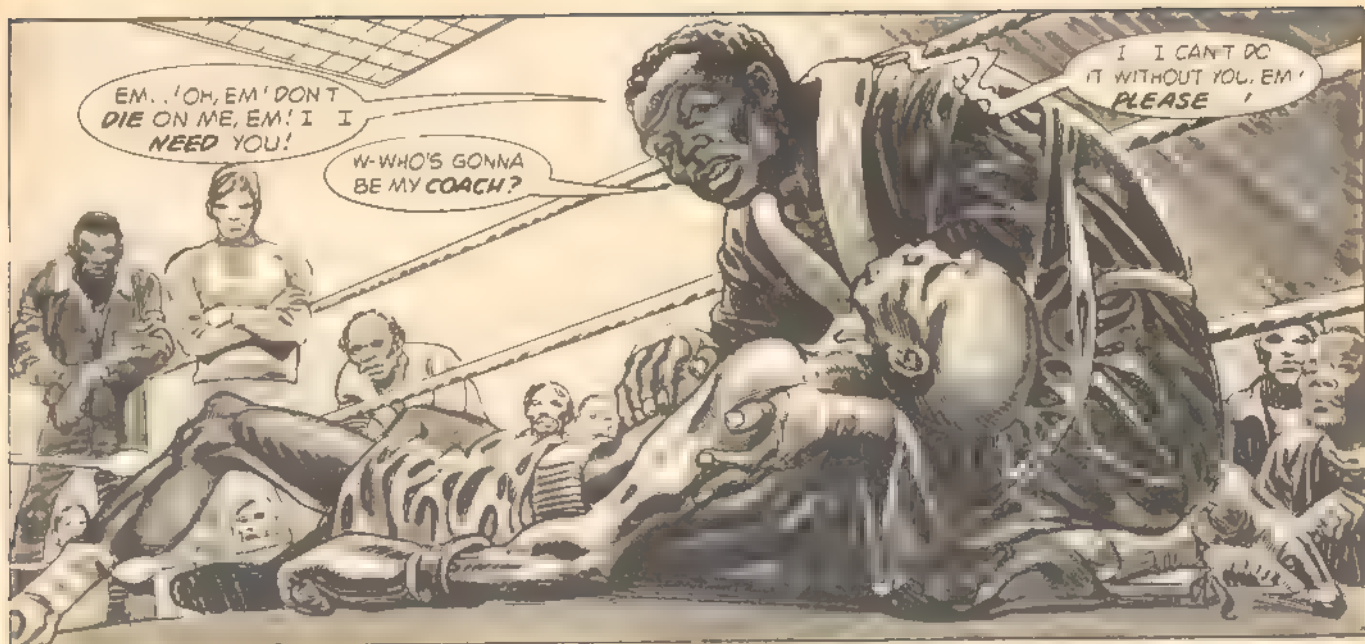
AN TH' CHALLENGER WEIGHIN' A
HAIR UNDER EIGHTY GLORIOUS POUNDS
MAKIN' HIS THRD COMEBACK IN SIXTY-FIVE
YEARS THAT DEADLY MENACING, AN AWESOMELY
BAD CONNOISSEUR A TH'RNG EMMENTALER
JACKSON, KNOWN N HIS PRIME, AS TH BIG
BLACK CHEESE!

GENNLEMEN...
I DON' WANNA SEE
NO KICKIN', SCRATCHIN'
NOR BITIN'! FIGHT
FAIR. AN' MAY THE
BADDEST
WIN!

THE GREAT BLACK CHEESE







EM... 'OH, EM' DON'T
DIE ON ME, EM! I
NEED YOU!

W-WHO'S GONNA
BE MY COACH?

I I CAN'T DO
IT WITHOUT YOU, EM!
PLEASE!



PLEASE DON'T
LEAVE ME

IT... T'S TOO
LATE, EZZRA!

HE'S GONE!



OUTTA THE
WAY!

LET THE MAN
THROUGH!

T T'S TOO
LATE, DOC! THE OLD
MAN'S DEAD!



HE AIN'T DEAD TILL
I SAY SO, MISTER. NOW
GET YOUR DARK BODY
OUTTA MY LIGHT!



HEY, OLD
MAN! YOU
STILL IN
THERE?

I I'S HERE,
SAWBONES!

WHAT KIN I
DO FOR YA?

FIRST OFF YOU KIN
TELL ME WHAT THE HELL
YOU DOIN' BOOGYIN' BOUT
THIS RING!



TRYIN' TO RELIVE
THE PAST, MAN!
JUST TRYIN' TO CATCH
A SMALL PEECE OF THE
GLORY WHAT PAST
ME BY!

WELL, I HOPE YOU
CAUGHT IT, CAUSE I THINK
YOU KNOW...



YOU AIN'T
GONNA LEAVE
THIS RING
ALIVE!

I I
KNOW!

YOU GOT ANY
DYIN' REGRETS,
OLD MAN?

"JUST...JUST ONE...! AN' THEY
A...
W..."

"IT...IT WAS BACK IN 1915!"



"I...I WAS SUPPOSED TO BE FIGHTIN' MONE BIG FIGHT!"

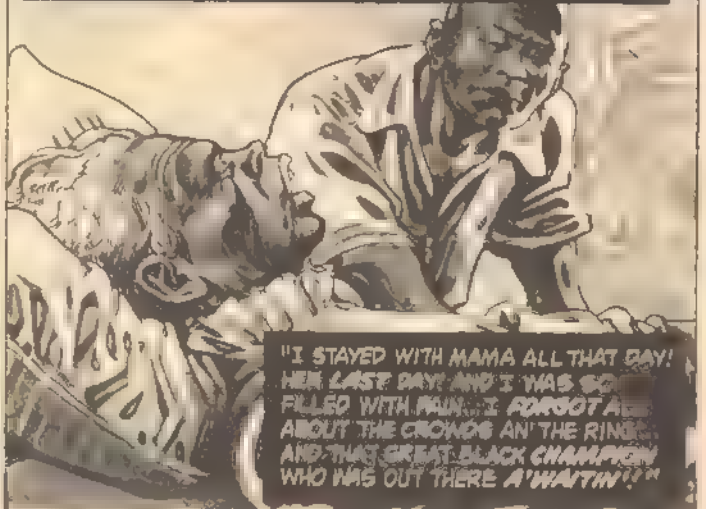
"JACK JOHNSON HIMSELF SEEN ME IN
TH'RING. HE WIMED MY STYLE AND
AN'D GAVE ME A CHANCE! A SHOT!
A SHOT AT THE TOP! HIS CROWN IN
A GLORIOUS N' GRAND HOMETOWN BOUT!



"OH, HEAVEN! THE CROWDS! THE PEOPLE!
TODAY THERE WAS A
BIG DAY! MY DAY!
BIG DAY!"



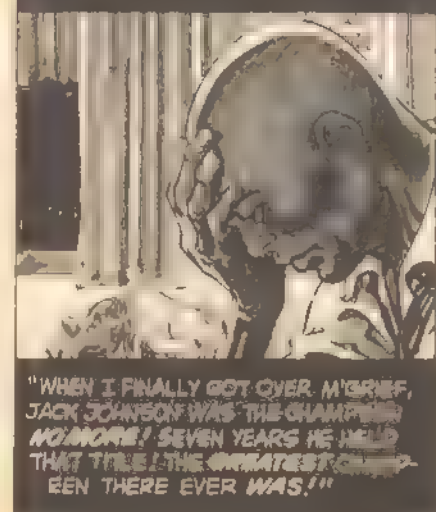
"SHE WAS WHEEZIN' AN' HACKIN' AN' SPITTIN' UP **BLOOD!**
THE DOCTOR GAVE A BURNIN' QUICK AS HE COULD! BUT,
GOD HELP HIM, IT JUST WEREN'T QUICK **ENOUGH!**"



"MAMA DIED WHEN THE SUN WENT
DOWN. HER SOUL JUST FLUTTERED
UP TO THE SKY. SHE WAS
HER IN MY ARMS."

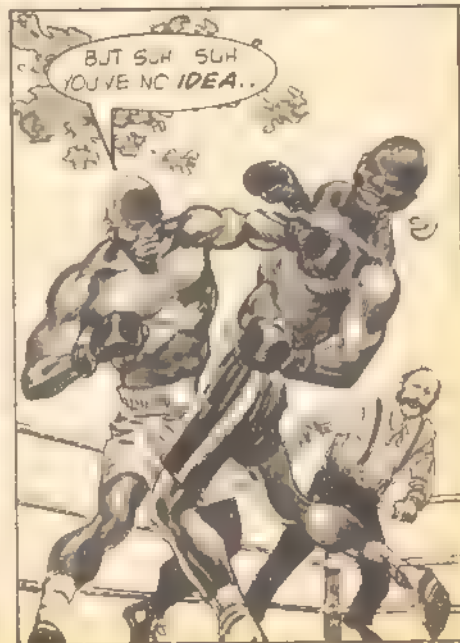
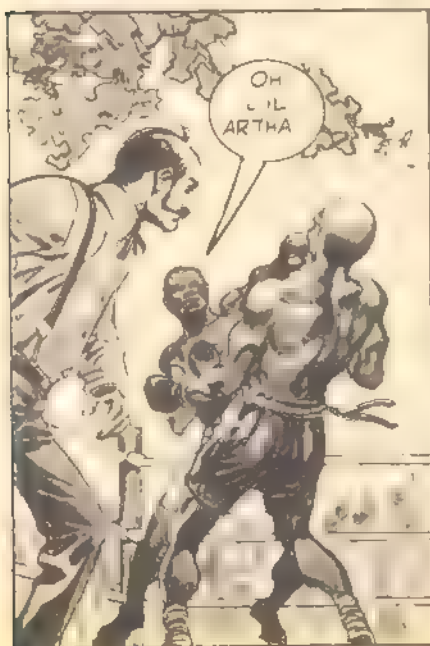
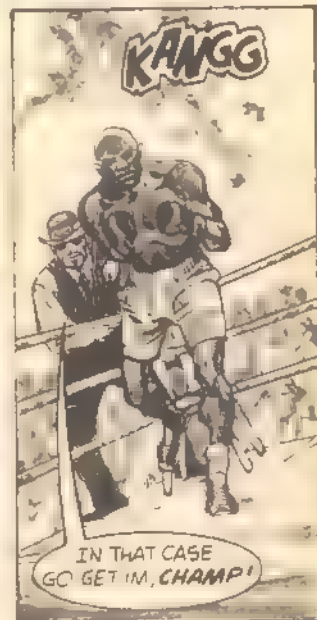
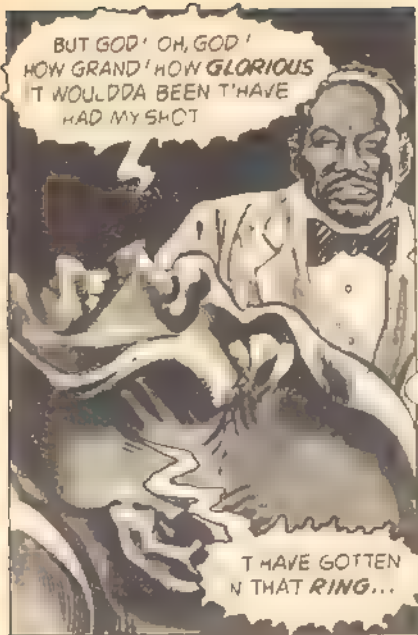


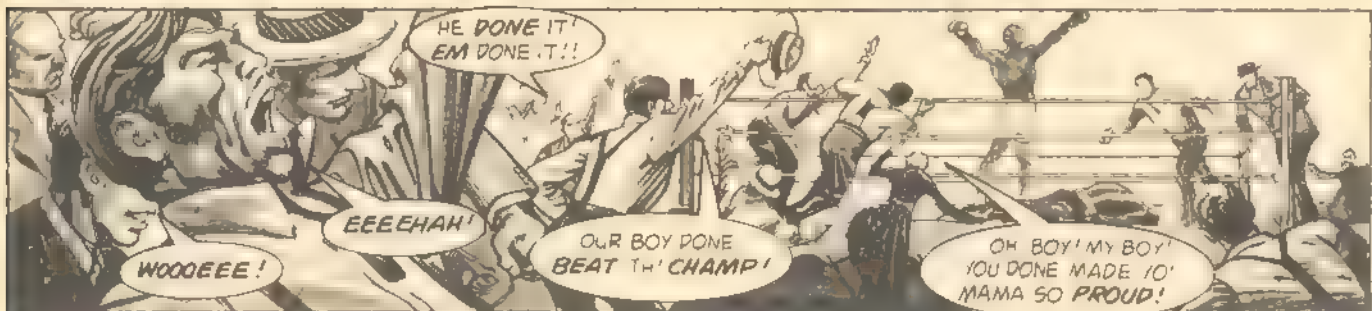
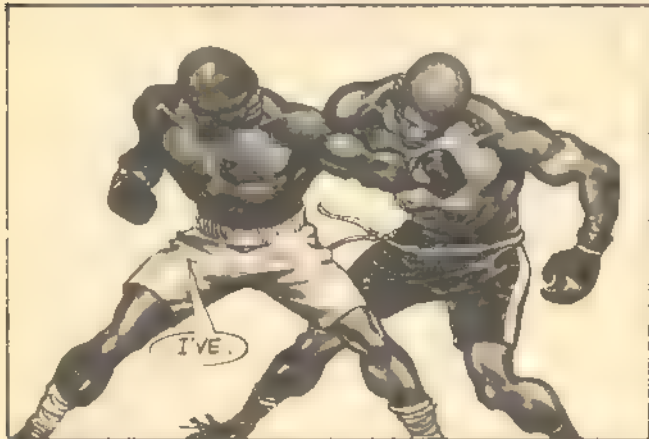
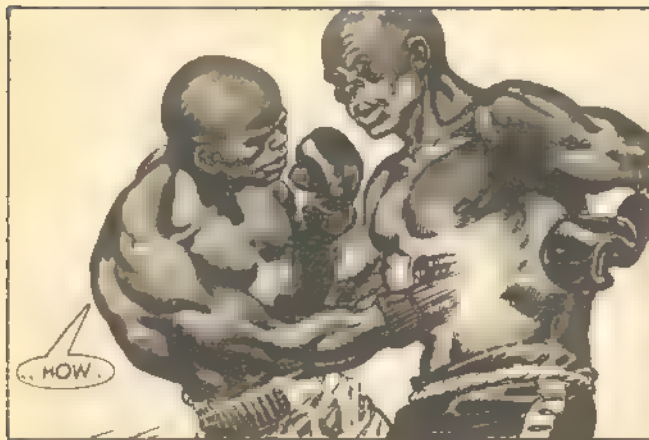
"I GRIEVED FOR WEEKS! MY HEART WAS TORN FROM M'BODY! I MISS MY MAMA... AN' I DIDN'T GO 'BOUT NOTHIN' ELSE!"

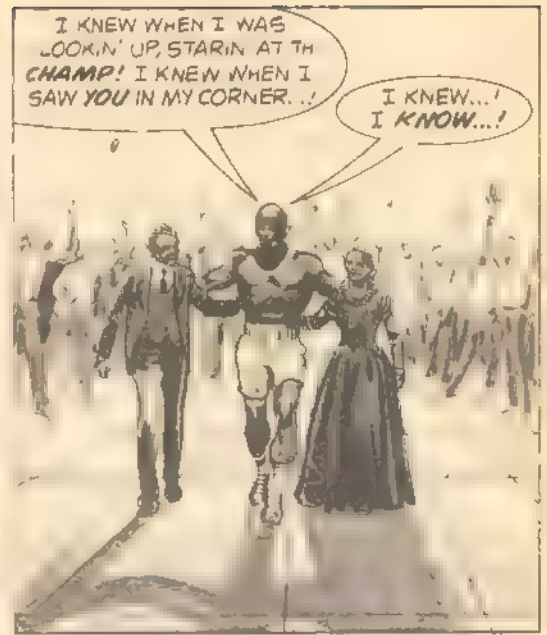
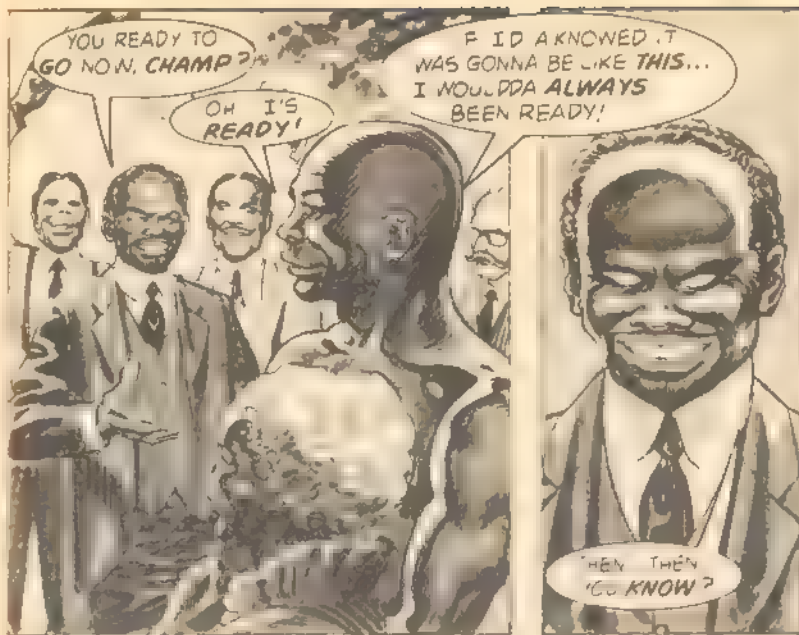


"BUT WHEN A WHITE MAN WON'T
BACK THE WHOLE WORLD LEANS
HE WEREN'T ABOUT THE
WHITE MAN AND THE











CAPTAIN MARVEL FILMS

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THREE GREAT MOVIES!

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 "The Scorpion" The Scorpion...

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 "The Electrical Brain" The Invisible Batman...
 "The Electrical Brain" The Invisible Batman...

**BUY
ALL SIX AD-
VENTURES and save!**

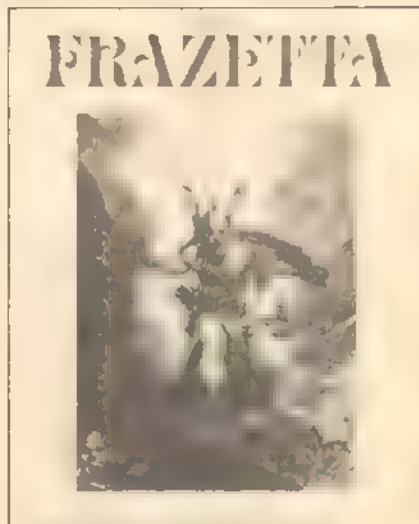
You won't want to miss a single episode of this classic Batman serial. Zombie men! Strange rays! Death-defying feats and mind-boggling traps! Each chapter is a cliff-hanger more gripping than the last! And now you can get all six films for the special rate of \$54.95! Don't miss out on this incredible offer. Send for the Batman... today!

FULL COLOR ARTBOOKS FEATURING FRAZETTA!

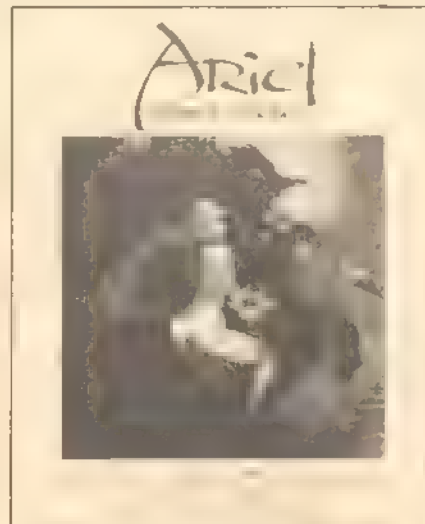
Savage warriors with veins bulging from muscular arms! Voluptuous maidens menaced by fantastic alien monsters! Bizarre Martian landscapes! Prehistoric jungles! Those are many of the subjects crafted with the genius that makes the amazing Frank Frazetta a unique artist. In these softcover books are several of Frazetta's finest artwork!



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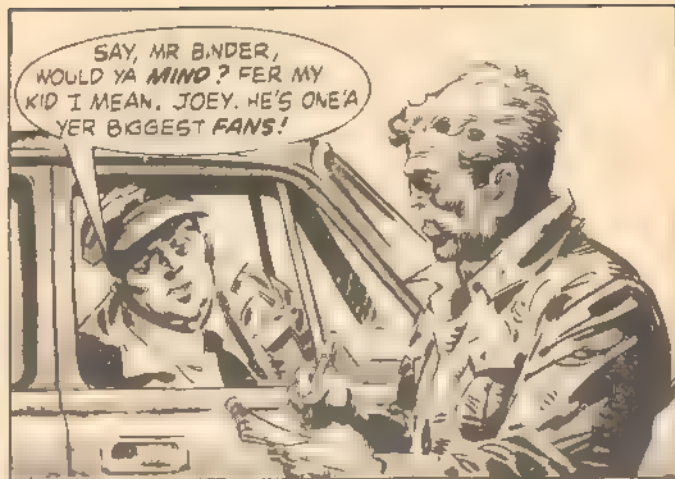


FRANK FRAZETTA BOOK TWO Continues the astonishing portfolio with more than 30 full color paintings illustrating the stories of Edgar Rice Burroughs and others. Each painting is printed on high quality paper without type and unbacked by other art. Sketches also! 9" x 11" #21251 \$7.95



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PROLOGUE





OF COURSE I
REALLY DON'T HAVE
MUCH CHOICE... I CAN'T
DISAPPOINT **BUCKY** AGAIN...
'CHOKE'... NOT AFTER SO
MANY WASTED YEARS...



... SO MANY
FRUSTRATING SEASONS
... THE HUMILIATION OF KNOWING
I'M JUST AN OLD, WASHED-UP
SECOND RATE HAS BEEN!



BUT ALL THAT'S
DIFFERENT
NOW.

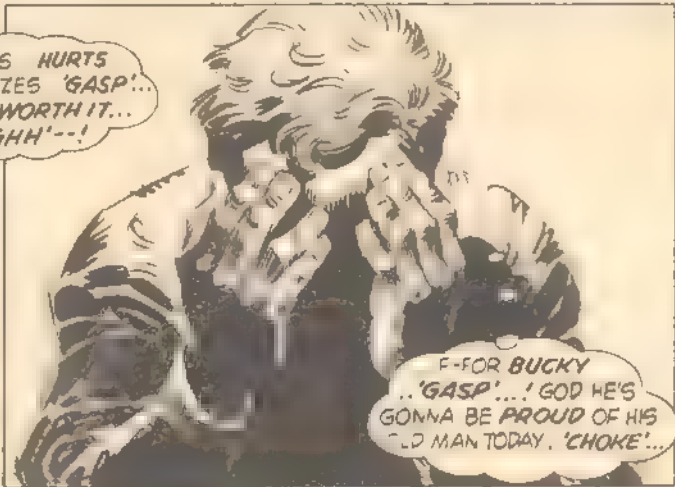


THANKS TO
THIS... TO MY
DELIXER!

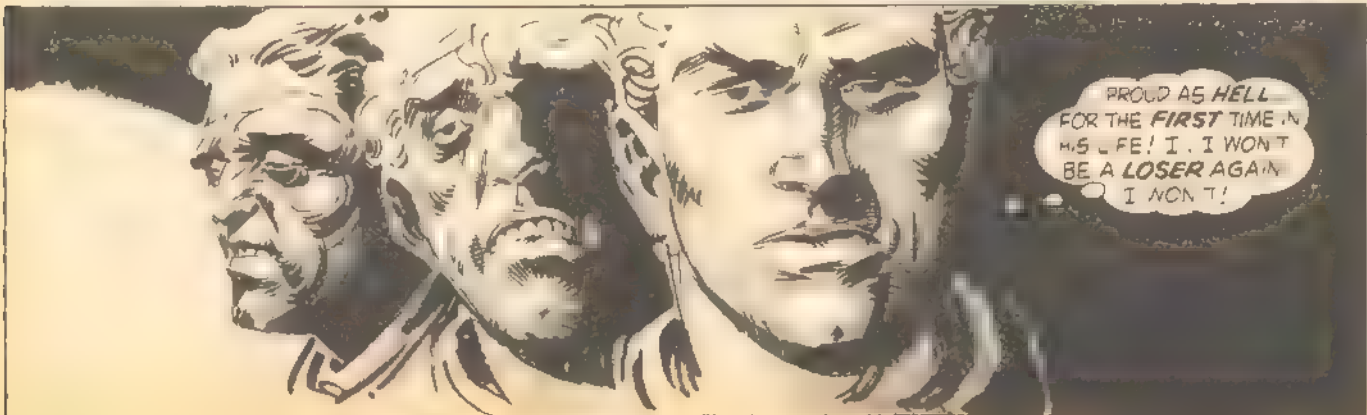


A ALWAYS HURTS
LIKE B-BLAZES 'GASP'...
BUT IT'S WORTH IT...
'UNGGH'---!

ARRGGHH!



F-FOR BUCKY
.. 'GASP'...! GOD HE'S
GONNA BE PROUD OF HIS
OLD MAN TODAY. 'CHOKE'...



PROUD AS HELL
FOR THE **FIRST** TIME IN
HIS LIFE! I. I WON'T
BE A LOSER AGAIN
I WON'T!

ELIXER



"AND HERE THEY COME! THE CLEVELAND CLIPPERS, LED BY NUMBER 37, ED BINDER, WHO'S HAVING A MIRACULOUS SEASON!"

C'MON, GUYS! LET'S GO GET 'EM!

I JUST SIXTY MORE MINUTES. THAT'S ALL I ASK! IF WE WIN THIS GAME AND THE STANLEY CUP... I'LL NEVER BE A NAMELESS NOBODY EVER AGAIN... 'CHOKER'... I'LL BE ED BINDER... THE BEST DAMN GOALIE TO EVER PLAY THE GAME! I'LL BE A... 'SOB'... SOMEBODY!

THIS IS T, BUCKY! THIS IS OUR CHANCE, OUR BIG CHANCE! IF WE WIN TODAY WE SWEEP THE SERIES... AND NOBODY THOUGHT WE'D EVER DO THAT! NOT AGAINST THE RANGERS!

AND WE CAN'T LOSE, SON, NOT AS LONG AS WE GOT YOU AS OUR MASCOT...

ARRGGH!

G-GOD, 'CHOKER'... THE A-ATTACK'S ARE COMIN' MORE FREQUENT N-NOW!

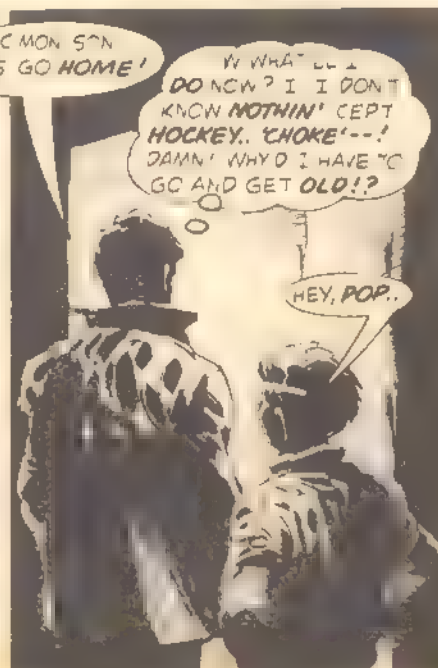
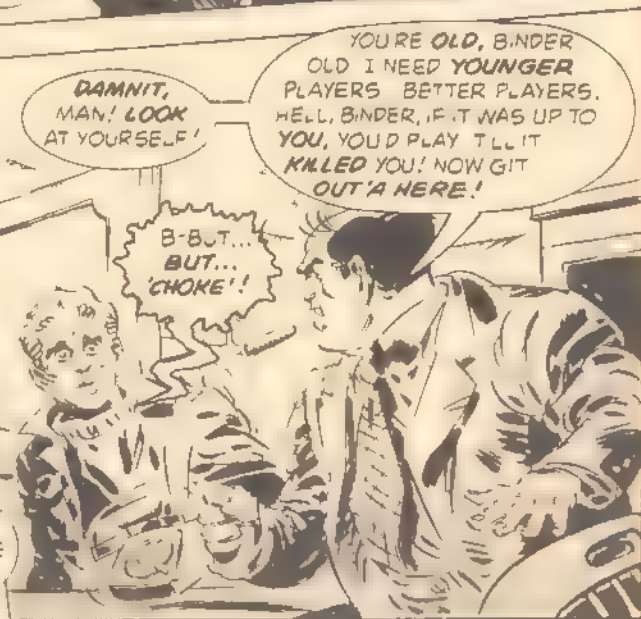


AND I GOT MY ELIXER, I 'UNGHH'...



P-POP! YOU ALRIGHT?!

N-WHY SURE, BUCKY! S-SURE 'GASP'--!





BUT I GOT A
SECOND CHANCE...
'GASP'... THANKS TO MY
ELIXIR.. AND THAT'S
MORE THAN MOST
PEOPLE GET!

S-SO I GOTTA
TAKE T-THAT. 'UNGH'!
C-COUNT FOR SOMETH'G..
'GASP'.. GOTTA H-HOLD ON...
JUST A WHILE L-LONGER! I
D RATHER DIE AS GO
BACK TO BEN'

HURRAY
RAY
BINDER'S
UNBEATABLE

...A DISHWASHER,
MIKE! S-STILL... I GUESS
I WAS LUCKY, AT THAT,
TO FIND THIS JOB.

THERE'S WORSE
THINGS, ED. A HELL OF
A LOT WORSE. YOU USED
TO PLAY HOCKEY.
DIDN'T YOU SAY.

YEAH. BUT THAT'S
ALL OVER WITH NOW. TOO
OLD, THEY SAID. BUT ALL I
NEED IS JUST ONE MORE
CHANCE! I KNOW I
COULD DO IT!

ANOTHER CHANCE,
HMMM SOUNDS TO ME
YOU NEED A SHOT OF
ELIXIR!

ELIXIR?
WHAT'RE YOU TALKIN'
BOJT, MIKE?

"BEEN A MIGHTY LONG TIME, ED I WAS JUST
A KID THEN... WINTER OF '50. WAS WORKIN'
PART-TIME FOR A MAN NAMED LEONE, WHO
OWNED A RESTAURANT N NEW YORK.. LORD,
DID HE LOVE HOCKEY..."

" ESPECIALLY THE RANGERS. BUT THEY WERE
PLAYIN' JUST AWFUL THAT YEAR. LEASTWAYS 'TILL
MR. LEONE WENT AN' BREWED HIS ELIXIR! "



JUST THINGS FROM THE
KITCHEN, HERE, MIKE SAUCES AND
SUCH. BUT IT'S GONNA MAKE A NEW
TEAM OUTA THE RANGERS! I
KNOW IT WILL!

HA--! THIS'LL
PULL THE RANGERS OUTA
THEIR SLUMP, MIKE!

'PHEW'! WHAT IS
THAT STUFF, MR LEONE?
SMELLS TERRIBLE!





HEHEH--! THERE WAS A LOT'A **PUBLICITY** 'BOUT THAT, ED AND IT WORKED, TOO, FOR A **WHILE**. THE RANGERS WERE REALLY **SOMETHIN'**!

M-MIKE. YOU'RE NOT **KIDDIN'**, ARE YOU? 'BOUT THE **ELIXER**?



M-HURRY, MIKE! OVER HERE! YOU.. YOU GOTTA **MIX** ME UP SOME'A THAT **ELIXER**! **MAGIC**, HUH?

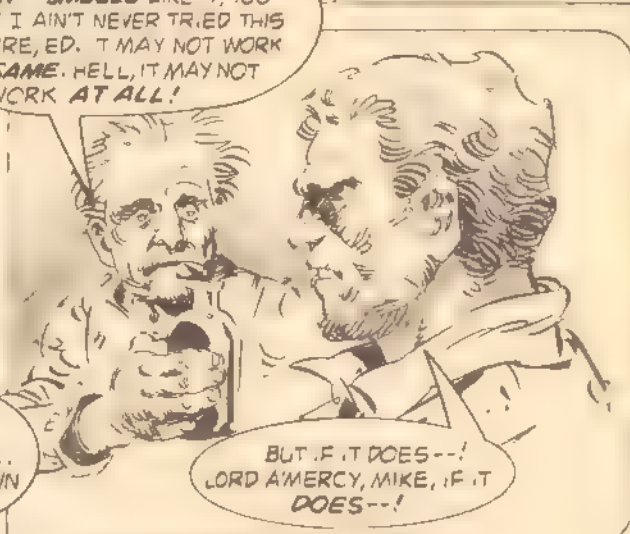
M-MIX--? I.. I DON'T KNOW, ED. IT'S BEEN SO LONG I DON'T RIGHTLY **MEMBER** 'ZACTLY WHAT WAS IN IT...

THERE! T'AT SHORE DOES **LOOK** L KE THE STUFF. 'WHEW' **SMELLS** LIKE T, TOO B-BUT I AIN'T NEVER TRIED THIS BEFORE, ED. T MAY NOT WORK THE **SAME**. HELL, IT MAY NOT WORK **AT ALL**!

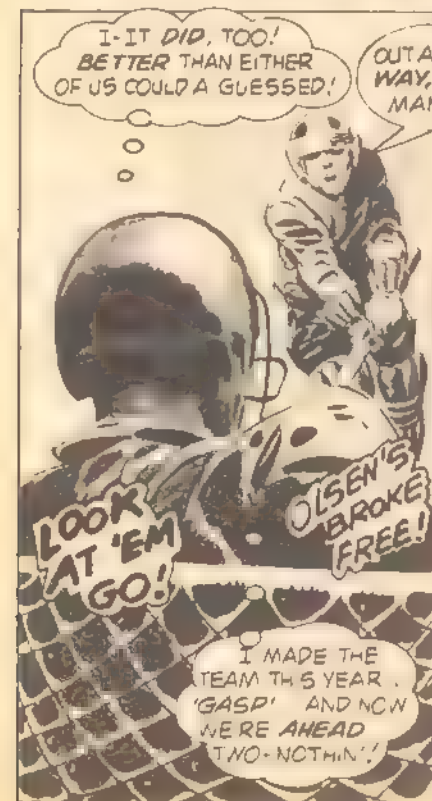


B-BUT I DON'T RECKON IT'D **HURT** NOTHIN' TO TRY, YOU. YOU NANNA **PLAY HOCKEY** AGAN **MORE**'IN ANYTHING, DON'T YOU, ED?

YEAH M KE. I SURE DO. I WANT MY KID TO **RESPECT** ME... NOT SOME **BROKEN-DOWN** OLD **DISHWASHER**!



BUT IF IT DOES---! LORD A **MERCY**, MIKE, IF IT **DOES**---



I-IT DID, TOO! **BETTER** THAN EITHER OF US COULD A **GUESSED**!

OUTA MY WAY, OLD MAN!

LOOK AT 'EM GO!

OLSEN'S **BROKE** FREE!

I MADE THE TEAM THIS YEAR. 'GASP' AND NOW WE'RE **AHEAD** TWO-NOTHIN'!



I'M GONNA **SCORE**, OLD MAN, AN THERE AIN'T **NOTHIN'** YOU CAN DO TO **STOP** ME!

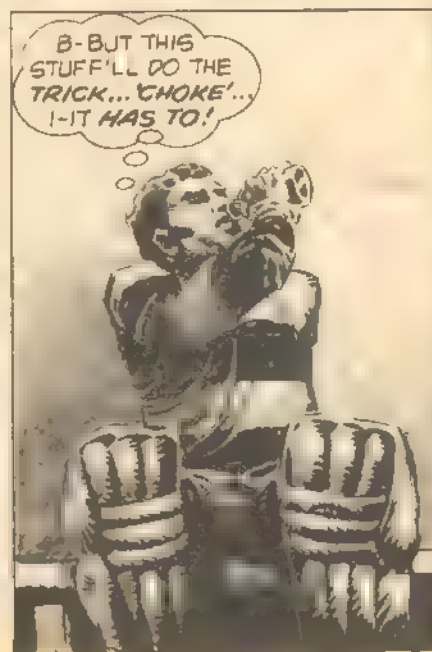
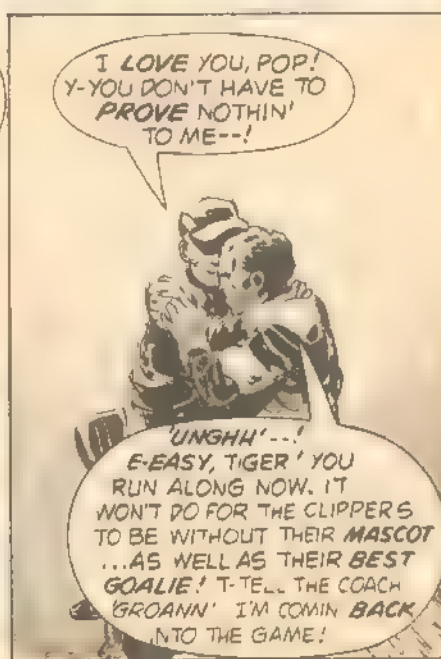
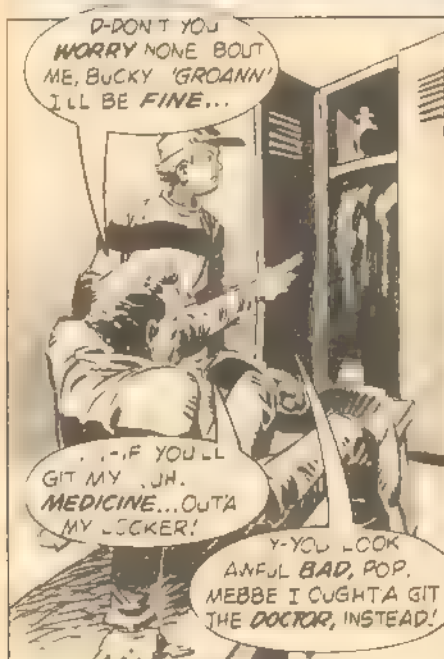
HE AIN'T **STOPPIN'**

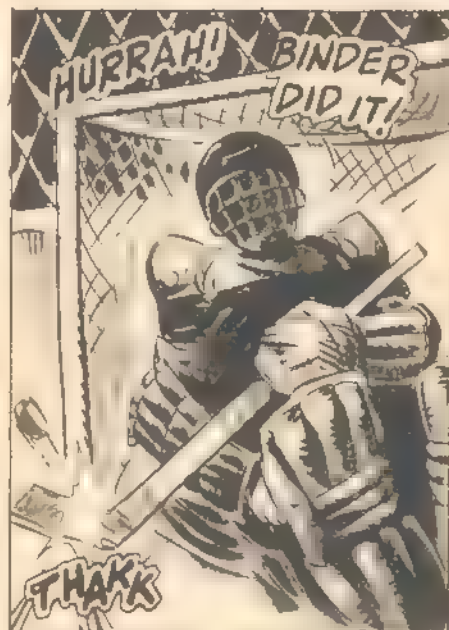


BINDER'S **HURT**!

UFFF!

WHAM







NONSENSE...



BROTHER DEAR!
 I'M NOT A FAN!
 MY NAME IS...
 WIN... FANT... AREN'T HE RIGHT?



...D-DON'T MAKE
ME R-RUN, LUCIEN. 'PUFF'..
I CAN'T T-TAKE IT.. 'GASP..
A-ANYMORE --!

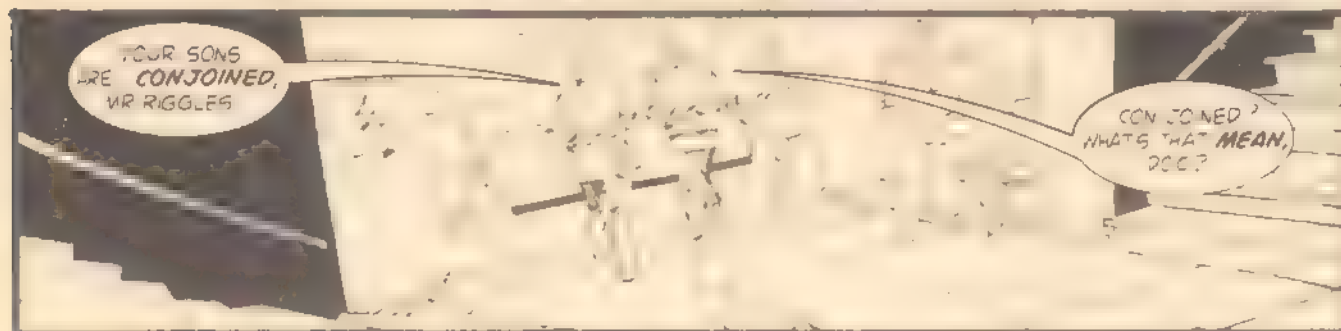
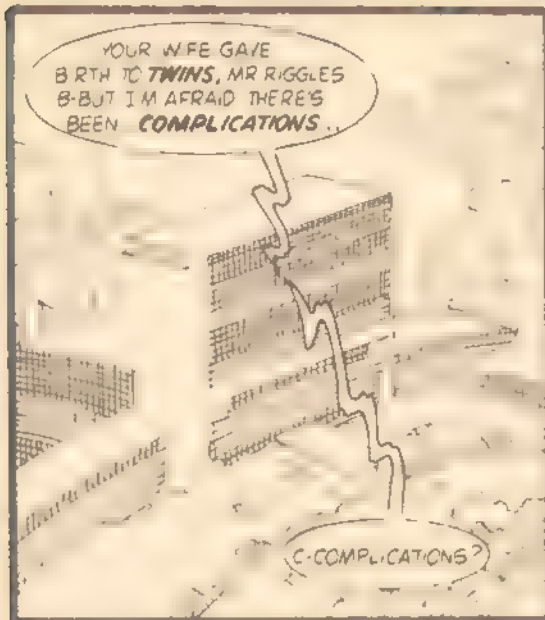


D-DAMN YOU,
LUCIEN... 'CHOKE'
DAMN YOU!

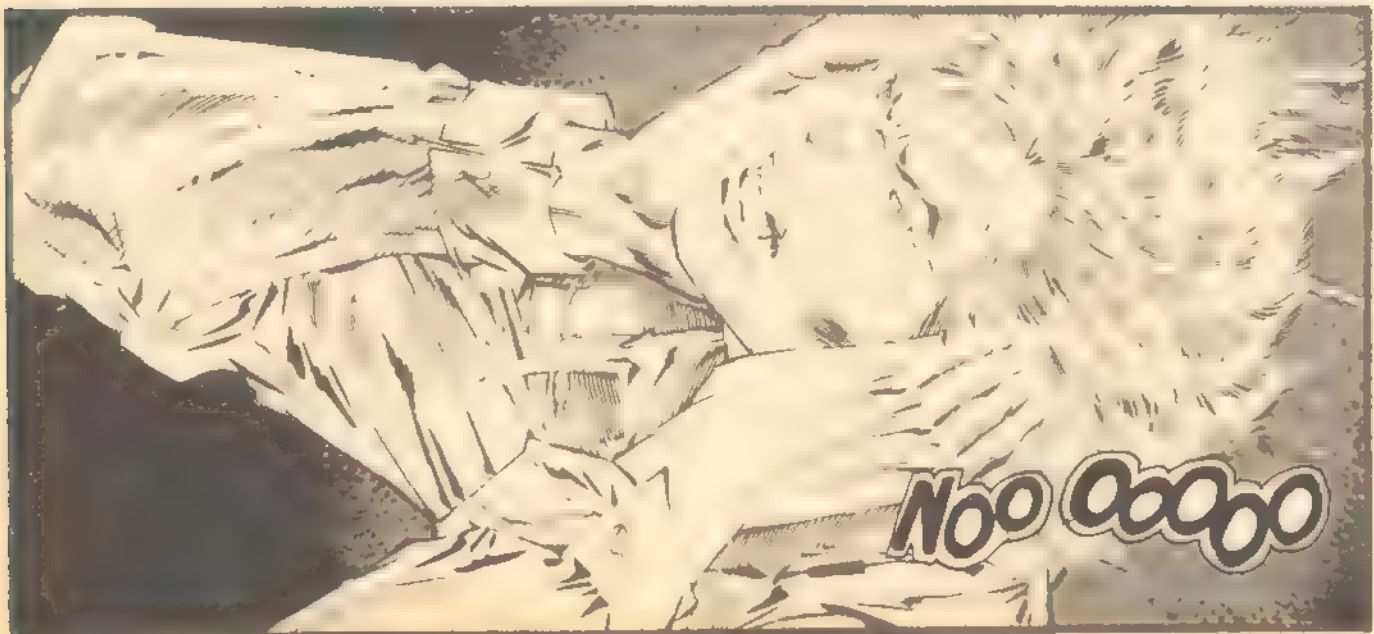
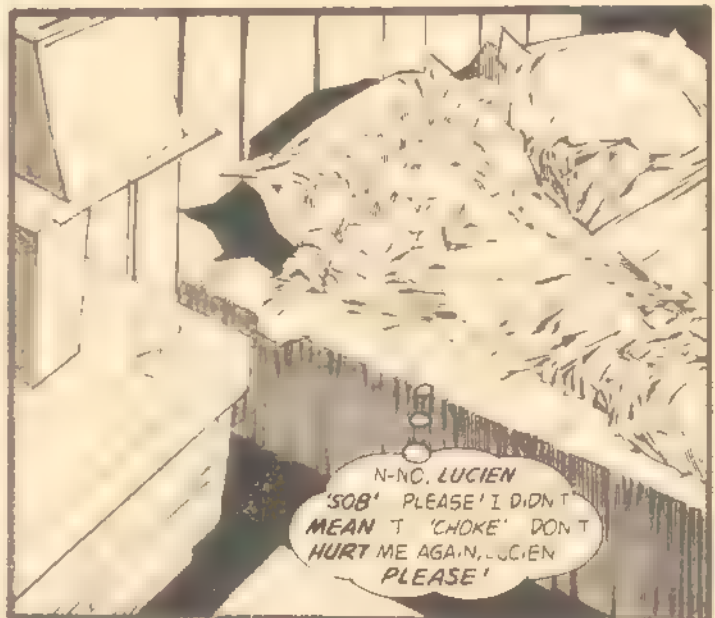
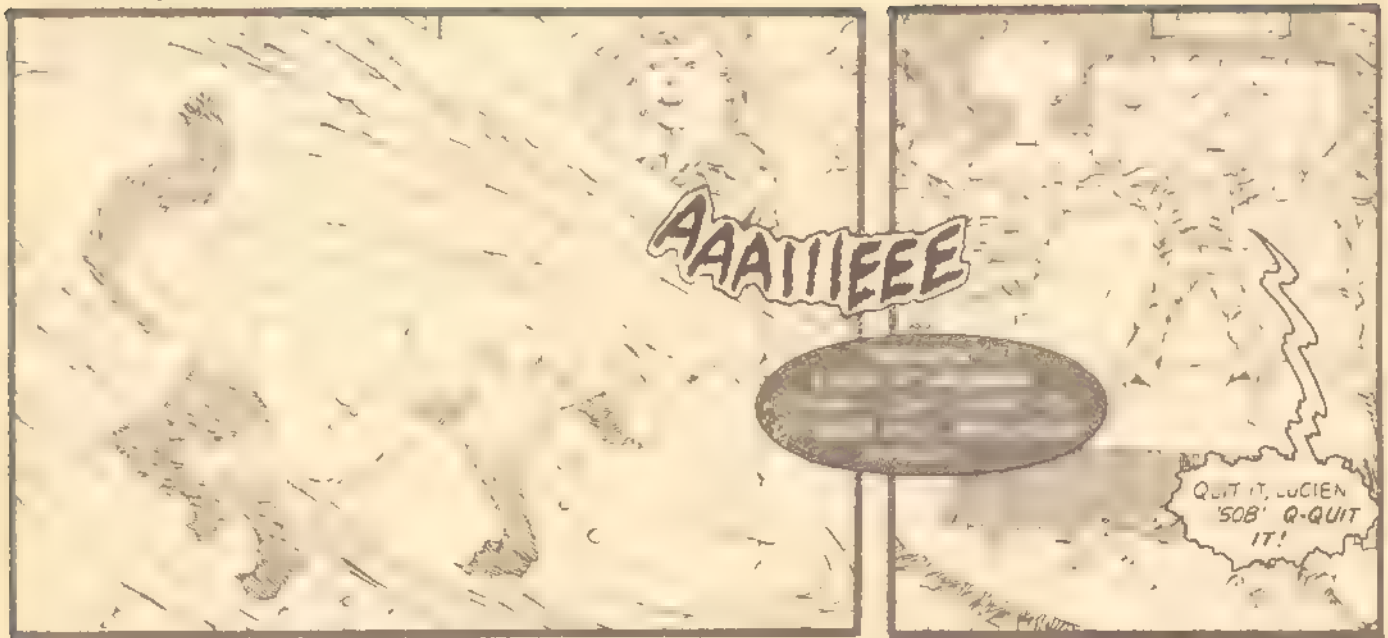


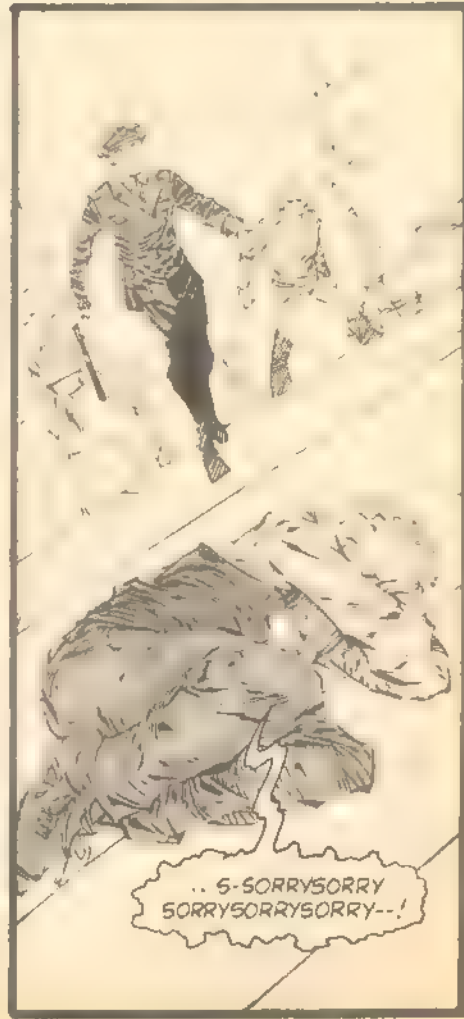
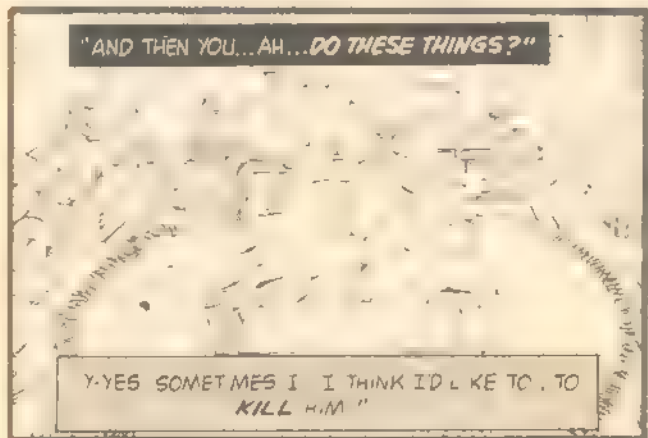
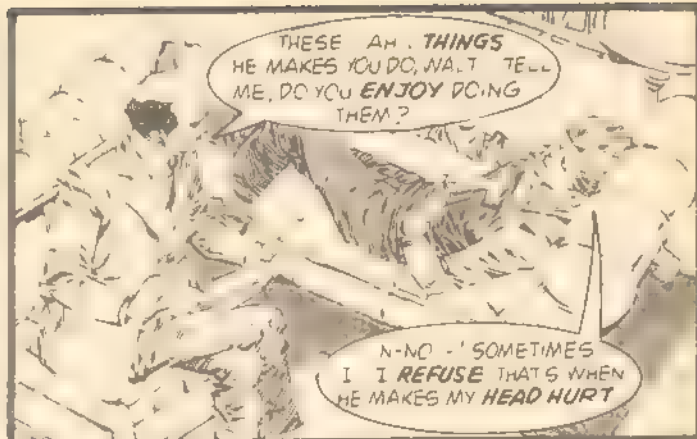
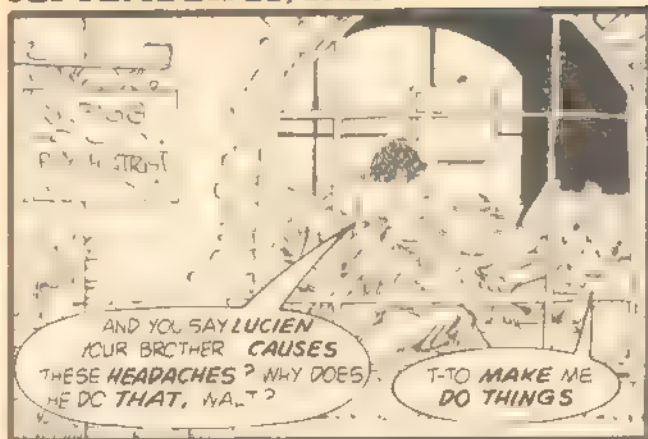
A-ALL RIGHT, LUCIEN..
'PUFF' ..I LL R-RUN ..JUST..
'PANT' LEAVE ME A-ALONE,
DAMMIT--! L-LEAVE ME
ALONE!

RUNNING WILD

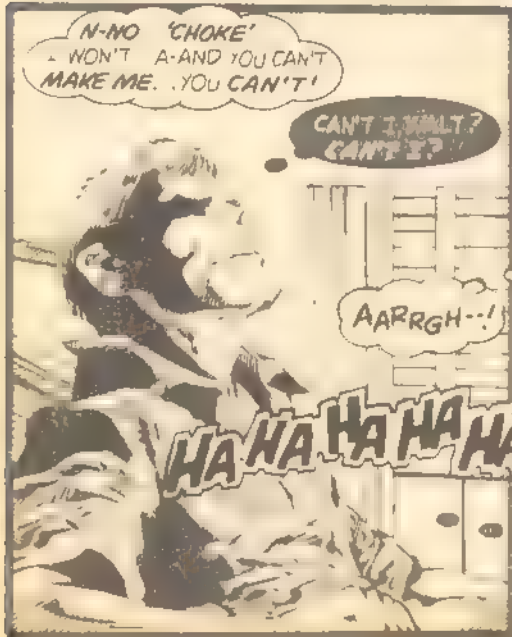
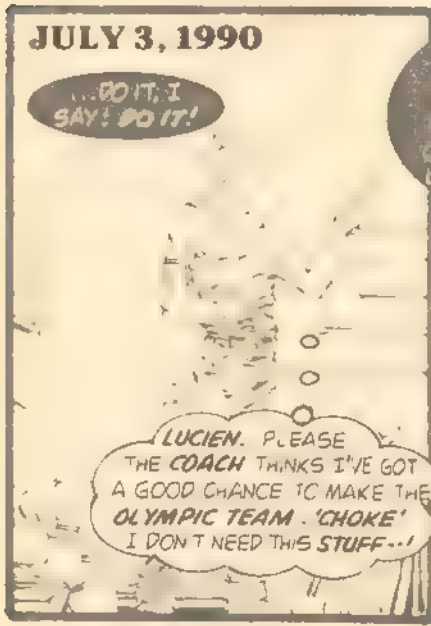




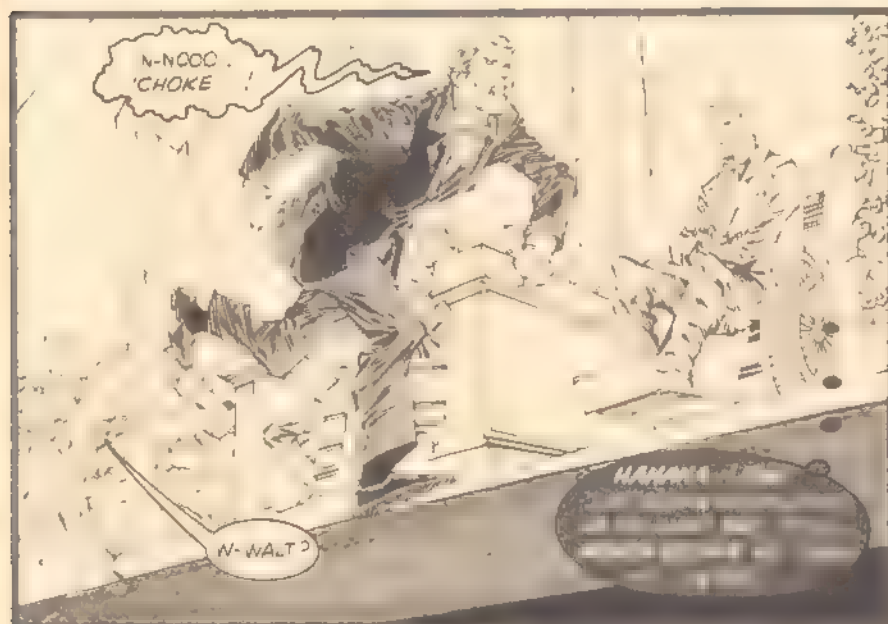




FLASHBACK!

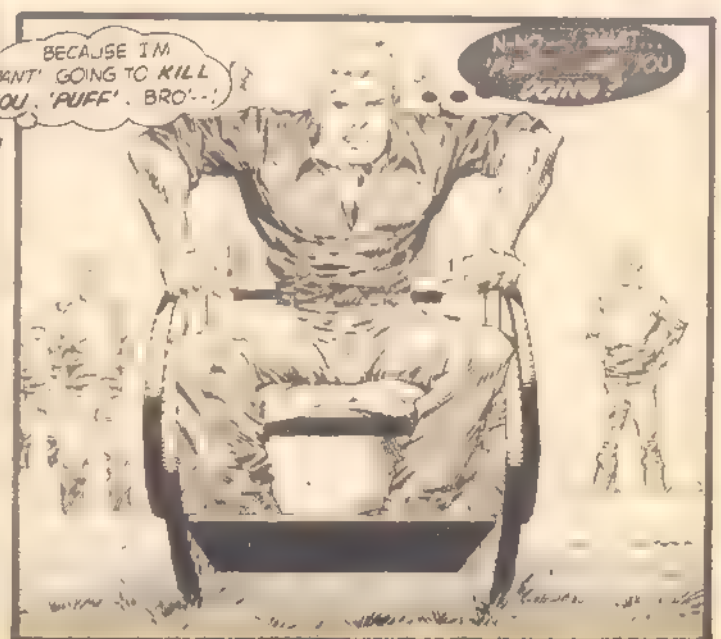
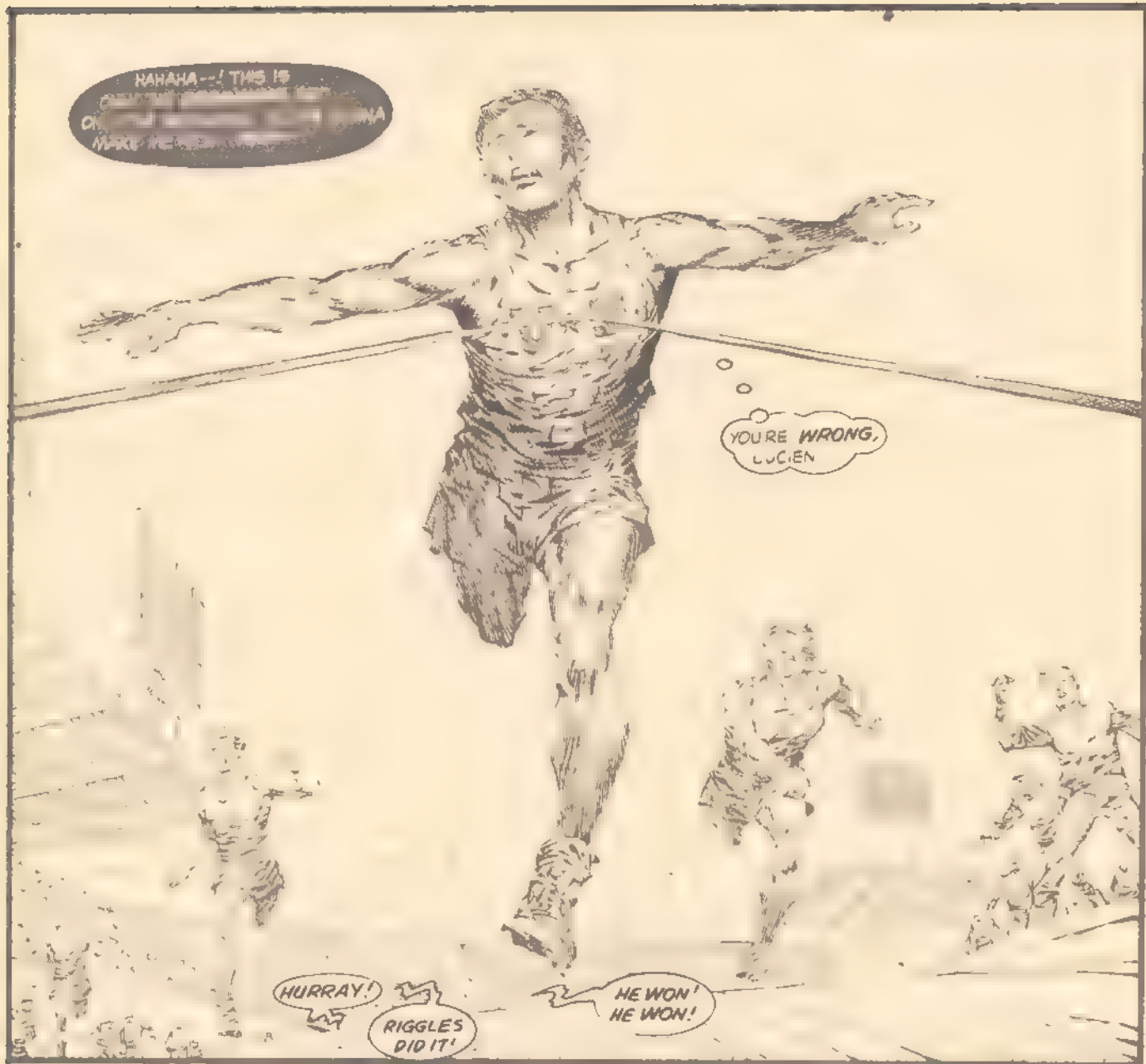


JANUARY 24, 1991



AUGUST 1, 1992







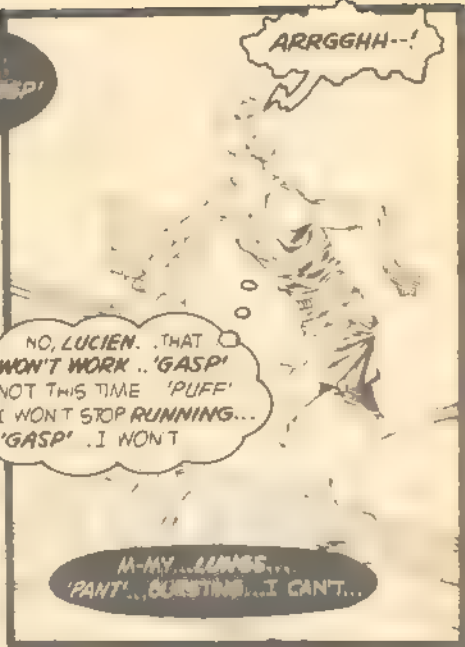
I-JUST 'GASP'...
RUNNING LUCIEN JUST
'RUNNING'!

NO-- 'STOP IT'!
'STOP'--
'CHOKES'--!



T-THE STRAIN...
'GASP'...
...TIRED...STOP IT!

NO WAY
LUCIEN...
'PANT'...NO
WAY...



ARRGGHH--!

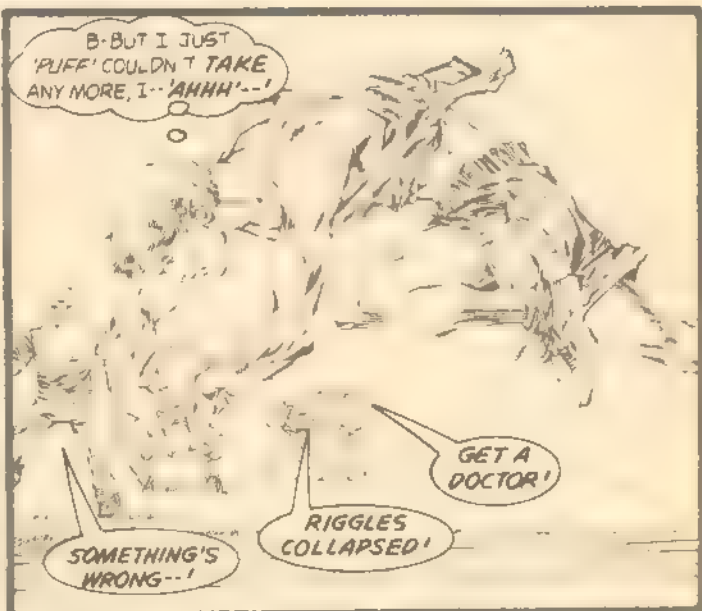
NO, LUCIEN... THAT
WON'T WORK... 'GASP'
NOT THIS TIME 'PUFF'
I WON'T STOP RUNNING...
'GASP'... I WON'T

M-MY... LUNGS...
'PANT'... BUSTING... I CAN'T...



M-MY... 'GASP'...
CANNOT...
STRAIN, I-I-- 'WGHN'--!

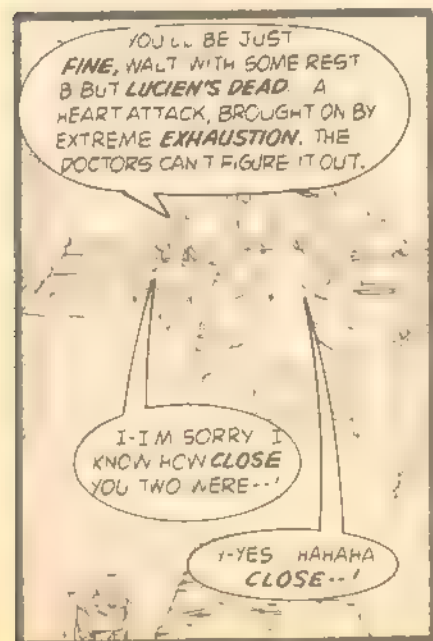
UNTIL 'GASP'
'YOU'RE DEAD' I'M SORRY,
LUCIEN... I TRULY AM



B-BUT I JUST
'PUFF' COULDN'T TAKE
ANY MORE, I-- 'AHHH'--!

SOMETHING'S
WRONG--!

GET A
DOCTOR!
RIGGLES
COLLAPSED!



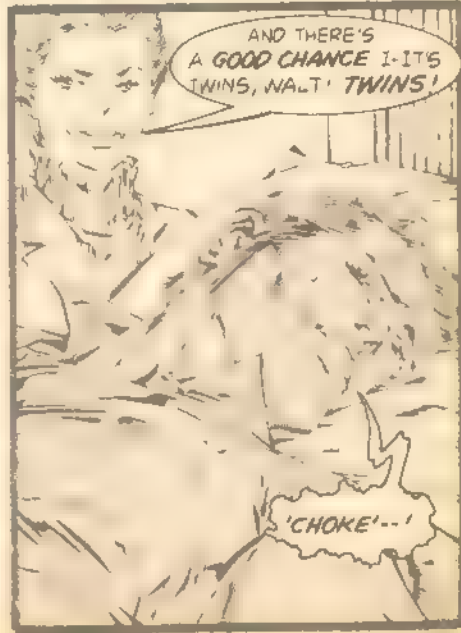
YOU'LL BE JUST
FINE, WALT WITH SOME REST
BUT LUCIEN'S DEAD. A
HEART ATTACK, BROUGHT ON BY
EXTREME EXHAUSTION. THE
DOCTORS CAN'T FIGURE IT OUT.

I-I'M SORRY I
KNOW HOW CLOSE
YOU TWO WERE--!

I-YES HAHHA
CLOSE--!



B-BUT I'VE GOT
SOME GOOD NEWS TOO,
WALT. I'M PREGNANT



AND THERE'S
A GOOD CHANCE I-IT'S
TWINS, WALT! TWINS!

'CHOKES'--!

END

THE COMIC BOOKS

continued from page 15

"The thing is five years in the making," she said recently. "I've been trying to sell them on the idea for five years. Finally I just went out and dummed it up and they accepted it. Now I want to try to make it as close to the look and feel of the old Sunday Funnies sections. More erotic, of course."

September's premiere section, which hasn't been published as I write this, contains work by Skip Williamson and Jay Lynch, two mainstays of the underground movement of the 1960s, a story by Bobby ("Dirty Duck") London and Ralph Reese and Chris Brown. Future issues of the section will contain "some stuff from France." Urry said she acquired on a recent trip and the work of people "whose material we more or less requested." She didn't say who—or how much they're being paid. In fact, Urry said she has been keeping the project quiet for fears of being "deluged by hundreds of aspiring cartoonists who couldn't meet our standards."

"I'm really happy about the whole thing," she said. "It's something I really want to do and hope to expand. But it's tough. None of these guys have ever worked on deadline before. They are impossible. And there are a lot of great artists, but it's tough to get funny writers. I don't know why that should be."

As for why *Playboy* decided to go with a comics section, Urry said the latest Simmons report, a private survey of magazine readership trends, indicated many of the magazine's readers were lured by the comics already running in the book.

"I just hope the readers aren't going to hate this," she said facetiously.

Meanwhile, crosstown at *Esquire* magazine, reports emanating from editorial sources there say the response to the magazine's recent article on Frank Frazetta was so positive that a comics sec-

tion is now being planned. *Esquire*, which was almost destroyed by an earlier edition of the Simmons report several years ago, is still in a lot of trouble financially and editorially. Editors and columnists—and potential buyers—come and go at the drop of a hat, so it's hard to get a true line on editorial planning. But take this item for what it's worth: Byron Dobell, one of the newest of the new top editors, was the man responsible for giving Robert Grossman a regular comic strip at *New York*. Both Dobell and Grossman bid adieu to *New York* when Rupert Murdoch took over in January. Dobell, moving to *Esquire* and Grossman moving *Zoozooz*, his *New York* strip, to *Rolling Stone*.

DITKO—AS ALWAYS

It always seems that no matter how often the four-color comic book business goes into a creative nosedive, Steve Ditko is there with a new concept, a new character or some new idea. Lately, Ditko has been plying his trade at DC, plotting and drawing a book called *Shade, The Changing Man*. Three issues into the book, *Shade* doesn't look to be another *Spider Man*, or another *Dr. Strange*, or even another *Mr. A*, but it is easily the most intriguing comic on the market.

It's got everything a classic Ditko series has: a character, who is unalterably good, somehow finding himself in combat with organized society, an underlying battle between good and evil; philosophic musings about society, corruption and idealism, and a bunch of typically Ditkoish characters, plot twists, strange and exotic dimensions and artwork. And if the art itself isn't quite up to Ditko's usual exacting standards, it's improving immensely with each issue. Unfortunately, the coloring on the book is atrocious ("I always give them color guides," Ditko says, "and they never fol-

low them.") and Ditko's work has never prospered on the smaller pages of today's comic books.

"I've plotted up to issue 15 of the book," Ditko says, "but I don't know anything about the book except for the fact that (Mike) Fleischer is writing the sixth issue. I don't know anything at all about sales, either. DC doesn't tell you anything. For all I know it could be a big bomb."

Always fiercely outspoken about industry matters, Ditko claims DC editors have been forcing *Shade* into the standard superhero niches at every opportunity. "I always try to do something different. I never wanted *Shade* to be just another costumed superhero. I'd have done it differently, but they (DC) want to stay with the hackneyed old stuff."

"You look at the long-range prospects of the character and you know *Shade* isn't the kind of book you can do in 17 pages an issue. But after a while, I just blank out after I take the book in to the office."

"You learn," he says bitterly, "that all they ever want is a half-assed reprint of the story you did for them last week. You learn that if you want to survive you have to put up a wall and stay away from all the comic people before they make you as dull and repetitive as they are."

BRIEFLY NOTED

If you still don't understand why National or DC, or whatever they call themselves these days, is so fouled up, consider some of the more recent actions by Warner Communications, the parent conglomerate: board chairman Steve Ross was given a 5 year, \$5 million contract. His base salary is about \$400 Gs and the rest of the scratch would come from stock options, incentive bonuses and other spiffs. That puts Ross right up there with the chairmen of the boards of AT&T, GM and Ford, all of whom make about a million a year. Ross told *New York*

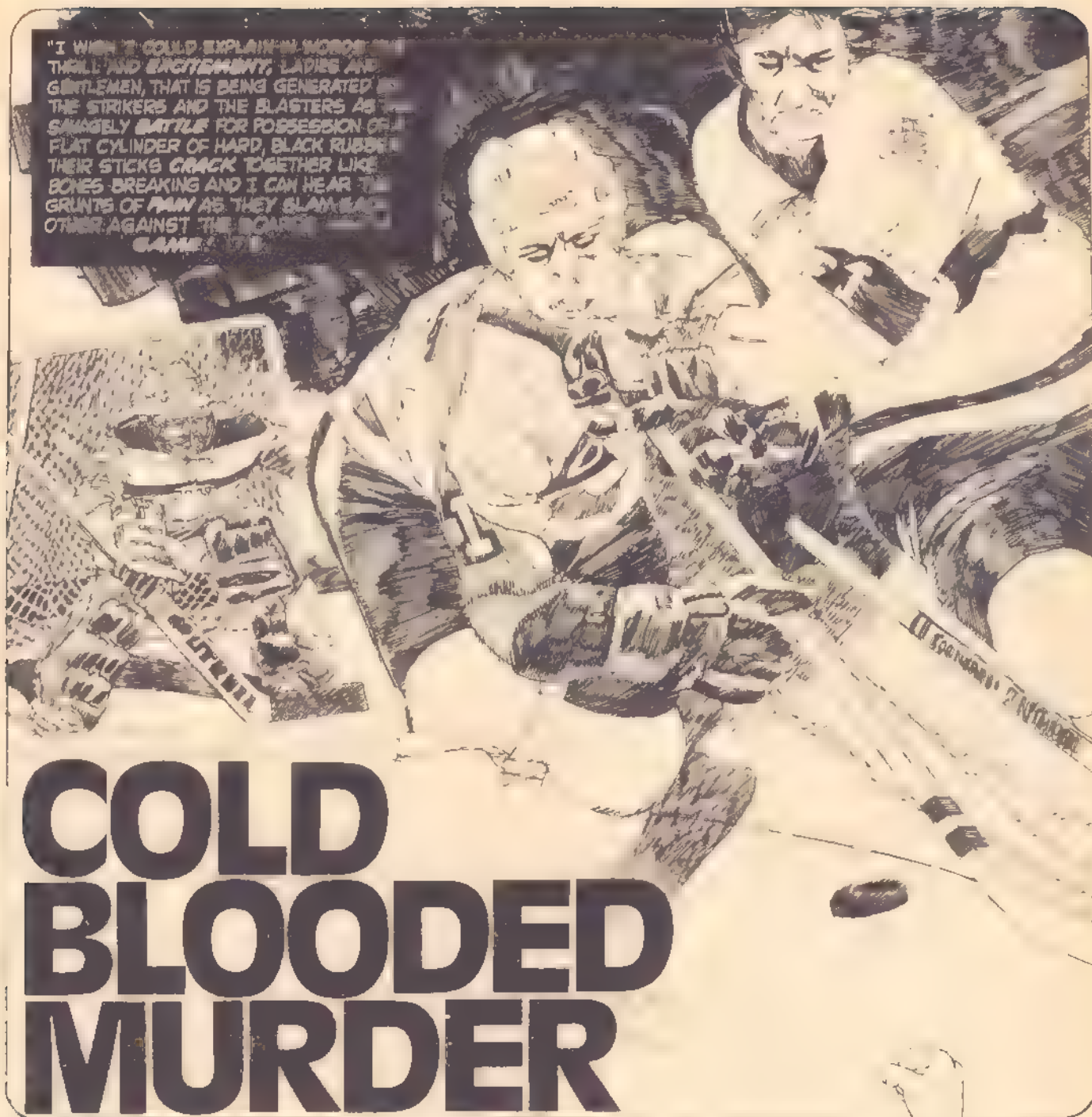
magazine financial columnist Dan Dorfman that he got the big bucks because he "gave up" his freedom. Ross, however, admitted he never planned on leaving. And a disgruntled Warner board member called his compatriots a "board of robots" for doling out the Ross contract.

Those Charlton comics you've been seeing on the stands aren't new books. They're inventory titles made out of previously purchased but never published stories. One insider said Charlton is seriously considering a return to the business, but is being hampered by their crumbling old presses. In the meantime, no artists or writers have been engaged to produce new material.

Dial Press has very quietly issued a paperback version of Jules Feiffer's classic 1965 book, *The Great Comic Book Heroes*, still the best volume about comics ever published. Winchester Press has released Maurice Horn's *Comics of the American West* and Chelsea House is hoping to rush out Horn's quickie, *Women In The Comics*, by Christmas. Horn is my friend and, I think, an excellent comics critic, but he and I differ on book-publishing strategy. He likes to get them out while the market is hot. I think that policy leads to too many careless errors that would never have been made if the books were produced more patiently. Nevertheless, Horn is also collaborating with Chelsea House on the publication of *The Golden Age of Tarzan, 1939-1942*. The first of six such Tarzan compilations, the book reprints in exact size and full color more than 150 of Hogarth's Sunday *Tarzan* pages. Targeted for October, the deluxe limited printing of 2,000 copies will be signed and numbered by Hogarth and carry a \$150 price tag.

Margot Kidder, cast as Lois Lane in the upcoming *Superman* movie, told the *New York Times* that her Lois is liberated. "We make love right away," she says. "But it's tasteful." That puts the movie one up on most of the *Superman* comics. ●

"I WHEN I COULD EXPLAIN IN WORDS THE
THILL AND EXCITEMENT, LADIES AND
GENTLEMEN, THAT IS BEING GENERATED BY
THE STRIKERS AND THE BLASTERS AS
SANGELY BATTLE FOR POSSESSION OF A
FLAT CYLINDER OF HARD, BLACK RUBBER.
THEIR STICKS CRACK TOGETHER LIKE
BONES BREAKING AND I CAN HEAR THE
GRUNTS OF PAIN AS THEY SLAM EACH
OTHER AGAINST THE BOARD."
GAME 7-1



COLD BLOODED MURDER

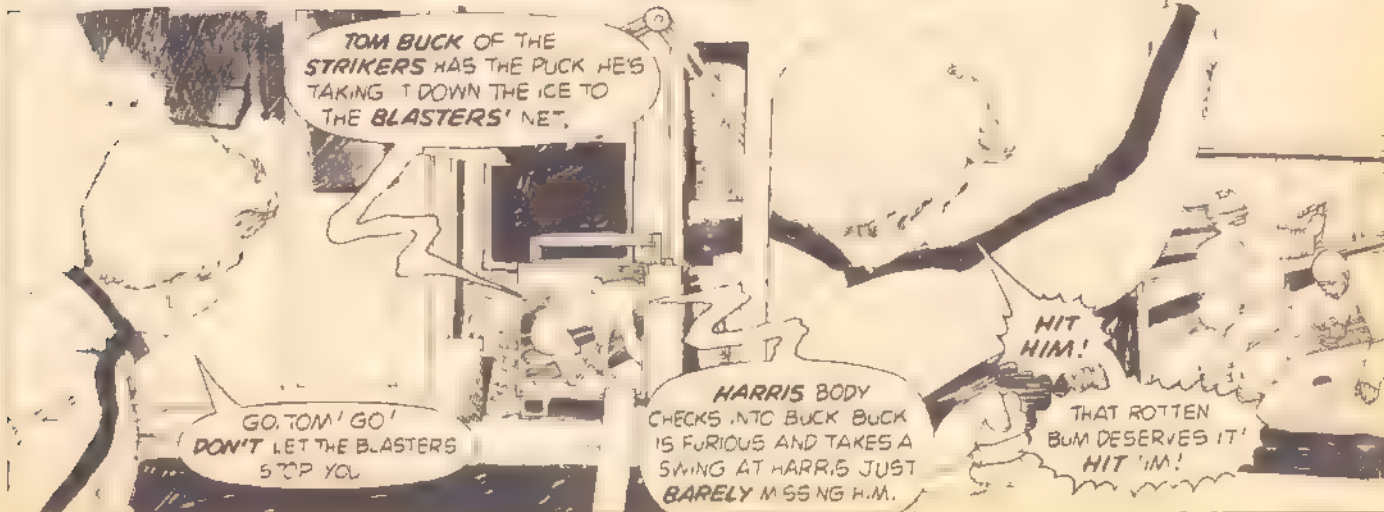
TOM BUCK OF THE
STRIKERS HAS THE PUCK HE'S
TAKING IT DOWN THE ICE TO
THE BLASTERS' NET.

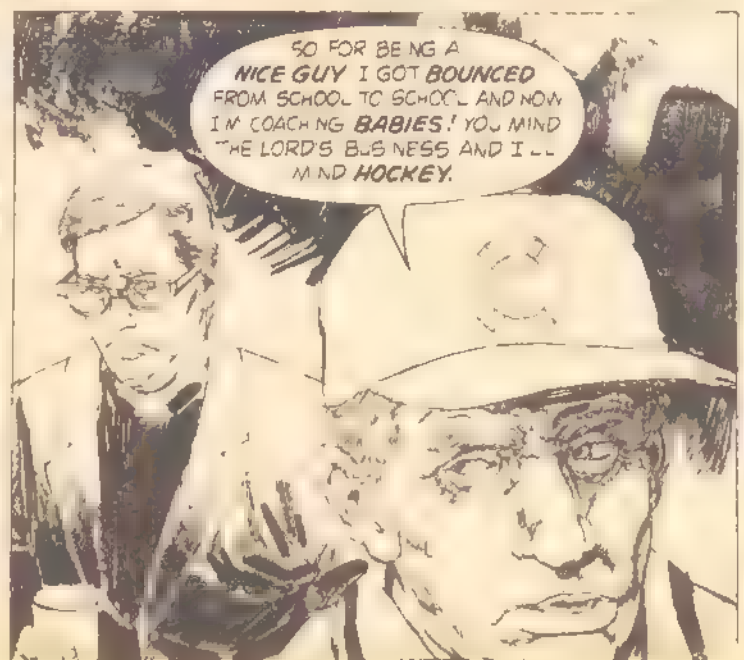
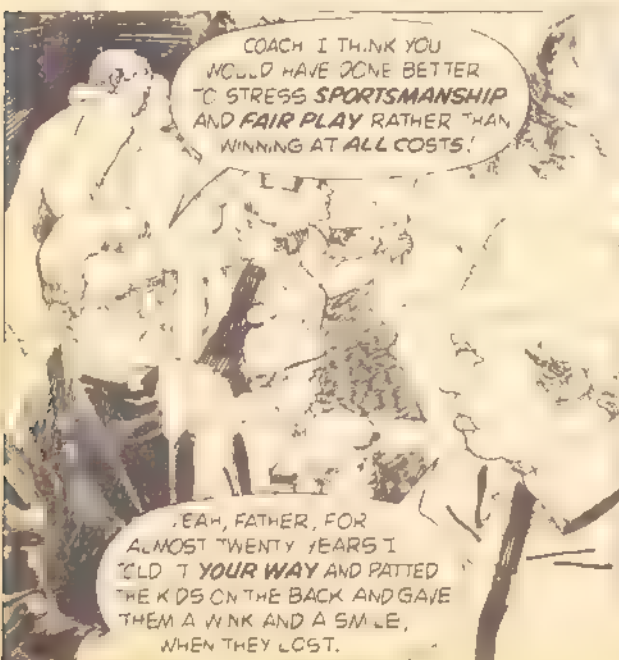
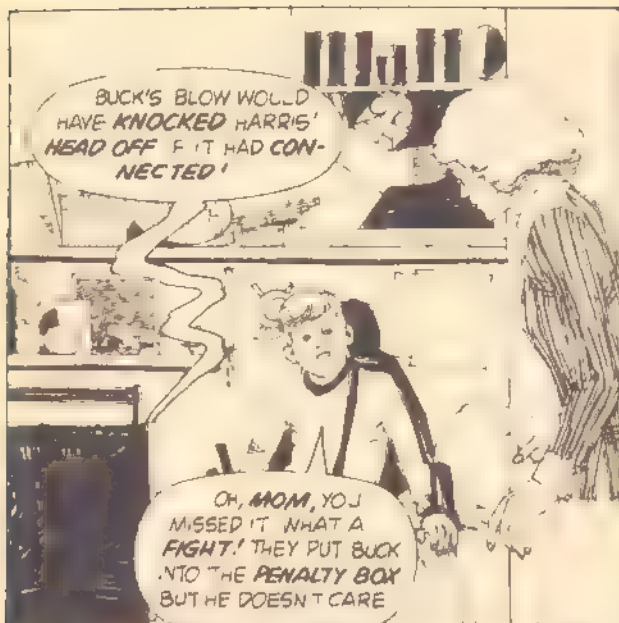
GO, TOM! GO!
DON'T LET THE BLASTERS
STOP YOU.

HARRIS BODY
CHECKS INTO BUCK BUCK
IS FURIOUS AND TAKES A
SWING AT HARRIS JUST
BARELY MISSING HIM.

HIT
HIM!

THAT ROTTEN
BUM DESERVES IT!
HIT HIM!





SO THE GAME BEGAN WITH SCREAMS
AS PENT UP ENERGY BOILED
ICE SCATTERED FROM BENEATH
RUSHING SKATES. BILLY'S TEAM
FOUGHT GALLANTLY BUT THEY WERE
OUTNUMBERED AND OUTMANNED
THEY WERE LOSING TO A SUPERIOR
TEAM.

GOTTA FIGHT HARDER
CAN'T BE A MAN LESS IN
I WIN.

I'VE GOT IT AN
A CLEAR SHOT HEY!

MOVE OUTTA MY
WAY K.I.D, OR YOU'RE
ABLE TO GET HURT!

YOU'RE NOT GETTING
THAT PUCK AWAY FROM ME
TOM BUCK WOULDN'T STAND
FOR T AN NEITHER WLL I

YOU LITTLE SQUIRT
YOU'RE NO TOM BUCK SO
MOVE ASIDE.

NO YOU
CAN'T STOP
ME

I WON'T
LET YOU I

UGH!

BILLY WAS GLAD TO SEE HIS DAD UNTIL FATHER
FITSAMMONE TOOK HIM TO THE HALLWAY AND
DAD WENT HOME IN SOME OF THE OTHER
TEAMMATES.

YOU COULD HAVE *KILLED*
THAT BOY, MY SON THE MURDERER.
YOU'VE GOT SOME FUTURE
AHEAD OF YOU.

I'M SORRY
DAD.



HE'S GOING TO
BE *PARALYZED* FOR THE
REST OF HIS LIFE.

YOUR SON
BROKE HIS NECK!

MY SON? YOU TAUGHT
HIM HOW TO FIGHT! YOU WERE
ALWAYS TOO ROUGH WITH HIM.

IF HOME WAS BAD, SCHOOL WAS WORSE...

HERE COMES THE
PARALYZER.

LUKE SKYWALKER
HAS TO USE A LASER SWORD
BUT BILLY ONLY NEEDS A
STICK.

...EVEN HIS FAVORITE TEACHER HAD NO SYMPATHY FOR
HIM...

I HEARD WHAT YOU
DID, AND I'M SURPR SED
THAT YOU'RE NOT IN
JAIL. SHAME ON YOU!

WHAT YOU DID WAS
COLD BLOODED
MURDER!

...AND AFTER SCHOOL WAS THE WORST OF ALL.

DO YOU *KNOW* WHO
I AM BILLY? YOU SHOULD
KNOW.

IT'S BECAUSE OF YOU
THAT MY *SON* WILL *NEVER*
WALK AGAIN, THINK OF HIM EVERY
TIME YOU TAKE A STEP.

SLOWLY...QUIETLY, BILLY *CREPT* INTO HIMSELF. HE
SOUGHT REFUGE FROM THE *INTERNAL* CONDEMNATION,
YET EVEN ALONE HE FELT HIS GUILT.

I DON'T
DESERVE TO
LIVE.

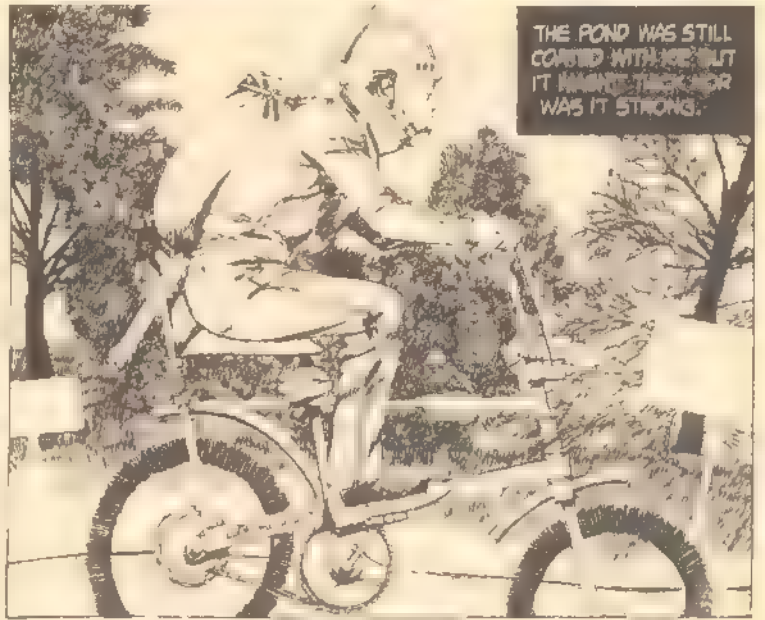
IT WAS WARM THAT NEXT SATURDAY, EXACTLY
ONE WEEK FROM THE DAY HE
PACKED HIS EQUIPMENT IN HIS DUFFLE BAG.



WINTER HAD GONE AND SPRING WAS SOFTENING
THE LONG, CHILL, DRYING DAYS INTO
FEW BALMY DAYS.



THE POND WAS STILL
COVERED WITH ICE, BUT
IT WASN'T THICK, NOR
WAS IT STRONG.



INSTEAD OF CHIPS OF ICE, WATER SPLATTERED
WATER SPLATTERED THROUGH THE YIELDING FLOOR.

AN INSTANT LATER, IT GAVE IN.

WARNING
THIN ICE

KER-
KER-
KER-

SPLASH

HE STRUGGLED AS HIS CLOTHES BECAME
SWAMPY, STICKY, AND HEAVY.
DROPPING TO THE FLOOR, HE
COLD.

AS HIS LUNGS STRAINED FOR A FRESH
SUPPLY OF AIR, HE
WHEEZED, TRYING TO
HE STRUGGLED AGAIN.

HADN'T IT SEEN THE DISGUST IN THEIR EYES, THE GLARES
FROM THE BARBERS, THE GLARES FROM THE
MEANINGFUL GLARES, THE GLARES FROM THE
HADN'T IT SEEN THE FRIENDS
THROUGH THAT AGAIN?

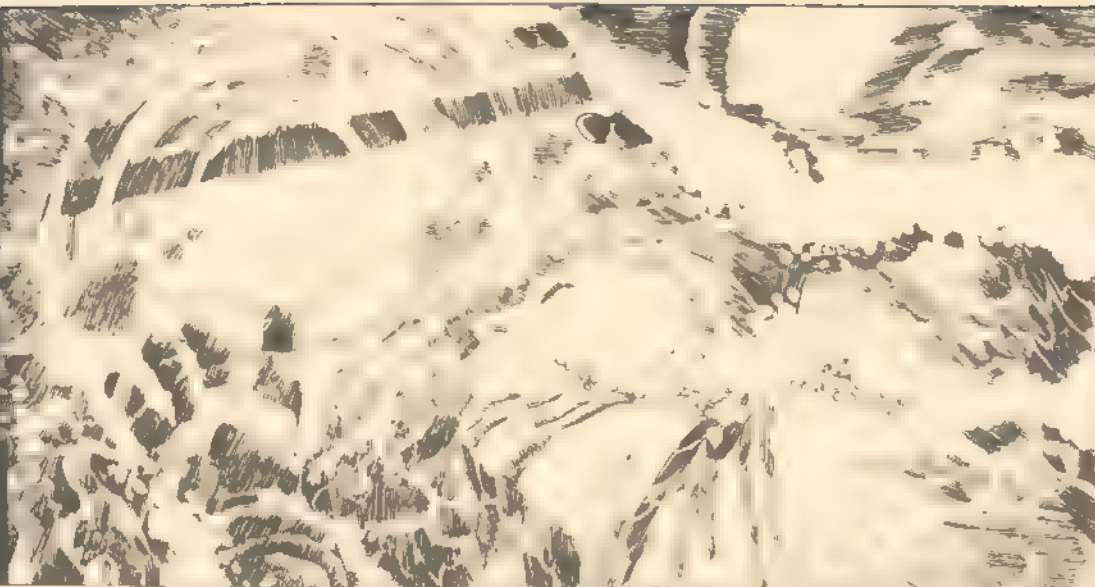
WHY WAS HIS BODY FIGHTING TO LIVE
WHEN HE HAD BEEN SO CLOSE TO
IT HADN'T BEEN THE
ANGUISH OF THAT AWFUL WEEK?

YES, IT DID!

DEATH WOULD SEAL
ALL OPINIONS ABOUT
HIM AND HE WOULD BE
REMEMBERED ONLY AS
A BRUTE. ALTHOUGH
HE COULD CHANGE

HE COULD
THEY BEING A
WASN'T WINNING
WAS LIVING, LIVING
NO MATTER WHAT ALL
THE WORLD THOUGHT AT
YEAH SOMETHING

WHEN HE SAW THAT
HE WAS GOING TOWARD
THE SURFACE... AND THE
HOCKEY STICK SPANNING
THE HOLE IN THE ICE.



GASP! GURGLE!
I DID IT! I MADE IT
BACK! COUGH!



HANG ON, SON DON'T
MOVE TOO MUCH OR YOU'LL
BREAK THE ICE!

LUCKY I
WAS PASSING.



I HURT A BOY
WITH *THIS STICK*, FATHER.
I HURT HIM REAL BAD, BUT
IT *SAVED* MY LIFE.

STICKS ARE JUST
TOOLS. THEY DO WHAT
WE WANT THEM
TO DO

WELL, DON'T LET
GO OF YOUR STICK. HOLD
TIGHT.



I'LL DRIVE YOU HOME
BEFORE YOU CATCH
PNEUMONIA.

THANKS THEN I'M
GOING TO THE HOSPITAL TO
HELP A *FRIEND* GET BACK ON
HIS FEET OR LEARN TO LIVE WITH
WHAT I DID TO HIM. GUESS WE'VE
BOTH GOT TO *LIVE* WITH THAT

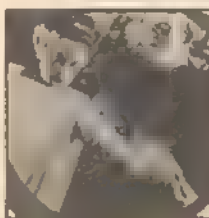
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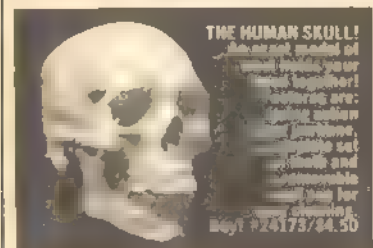


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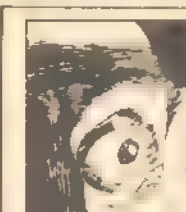
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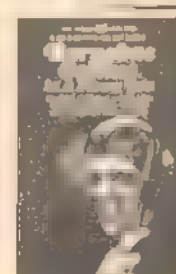
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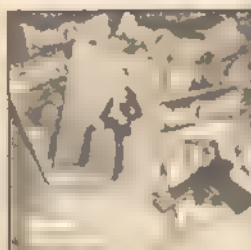
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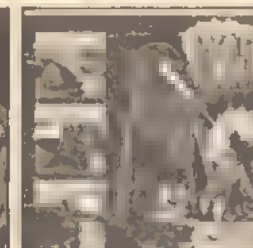
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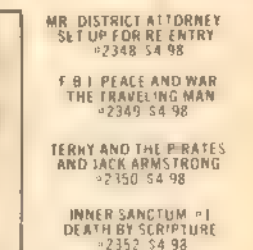
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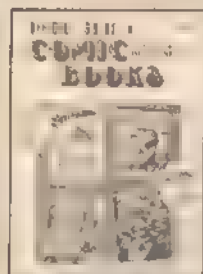
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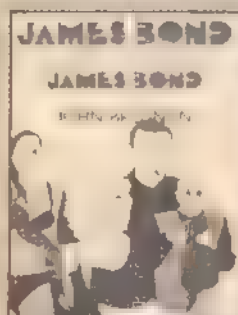
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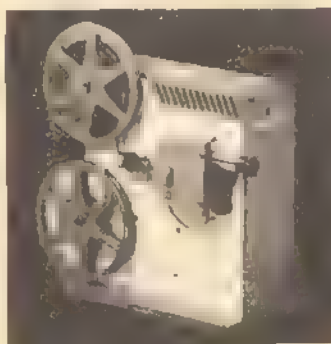
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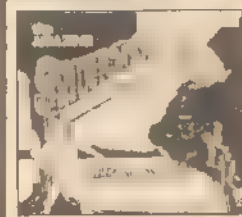
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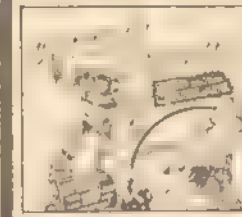
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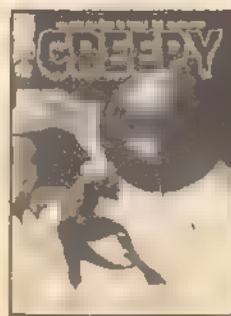


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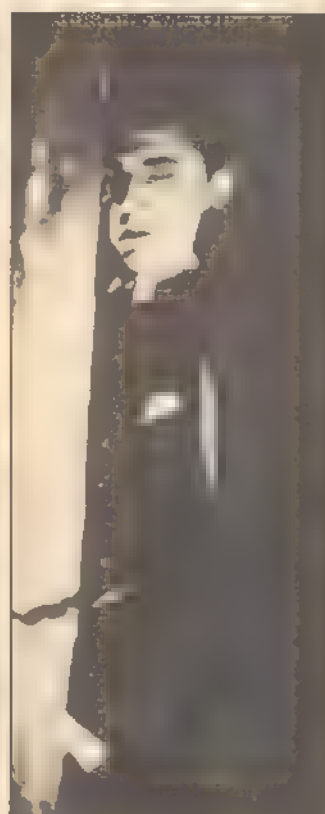
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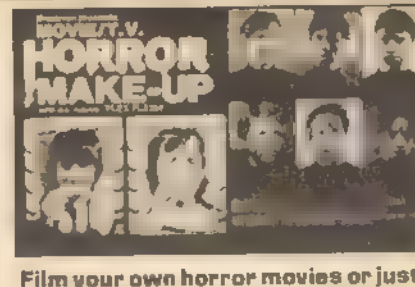


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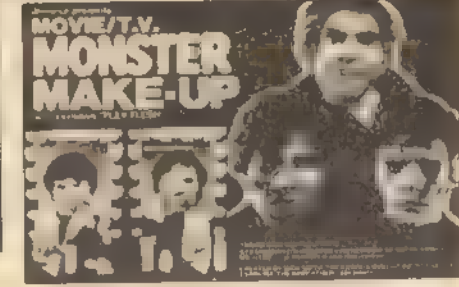
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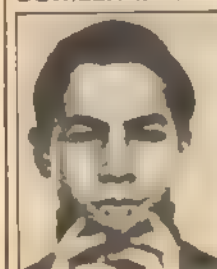
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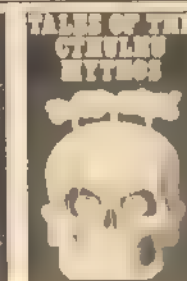
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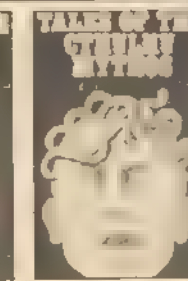
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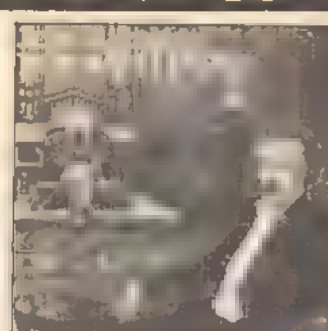
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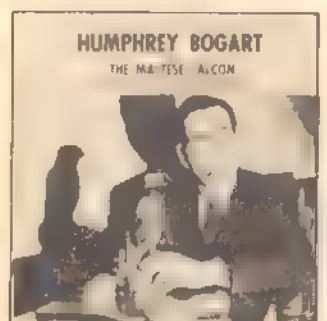
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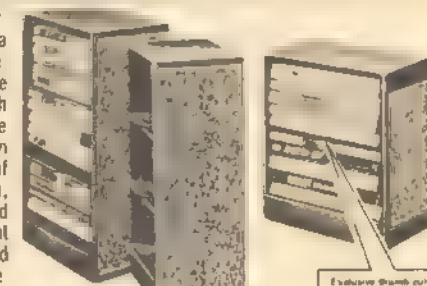
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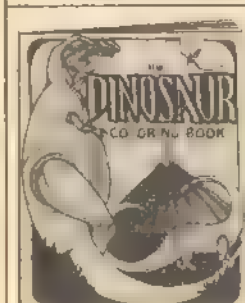
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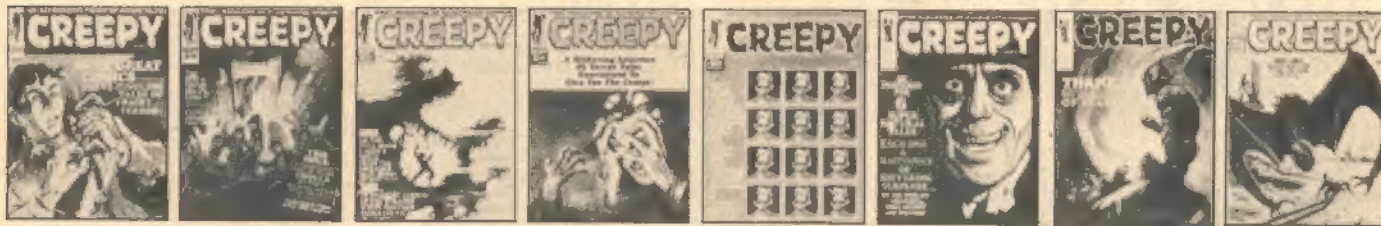
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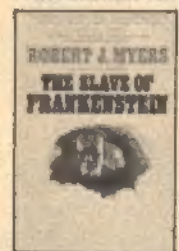
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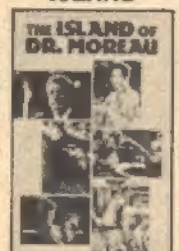
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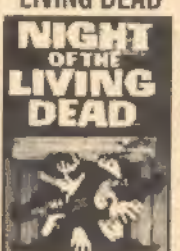
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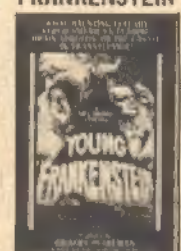
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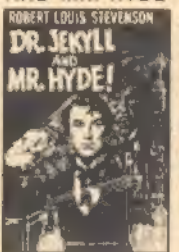
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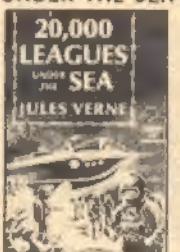
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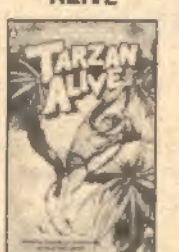
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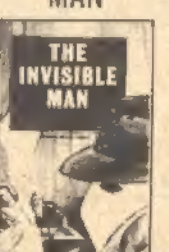
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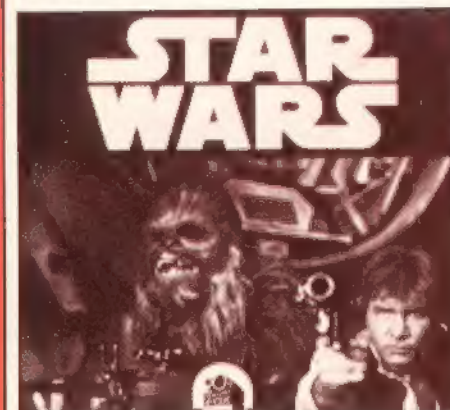
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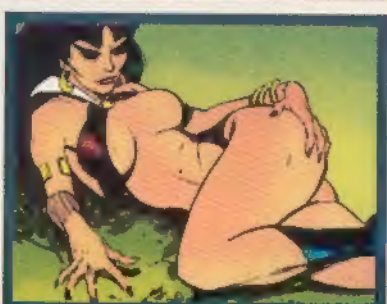
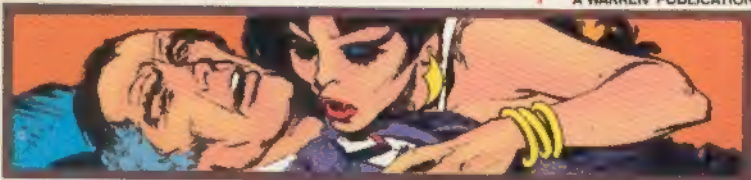
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